





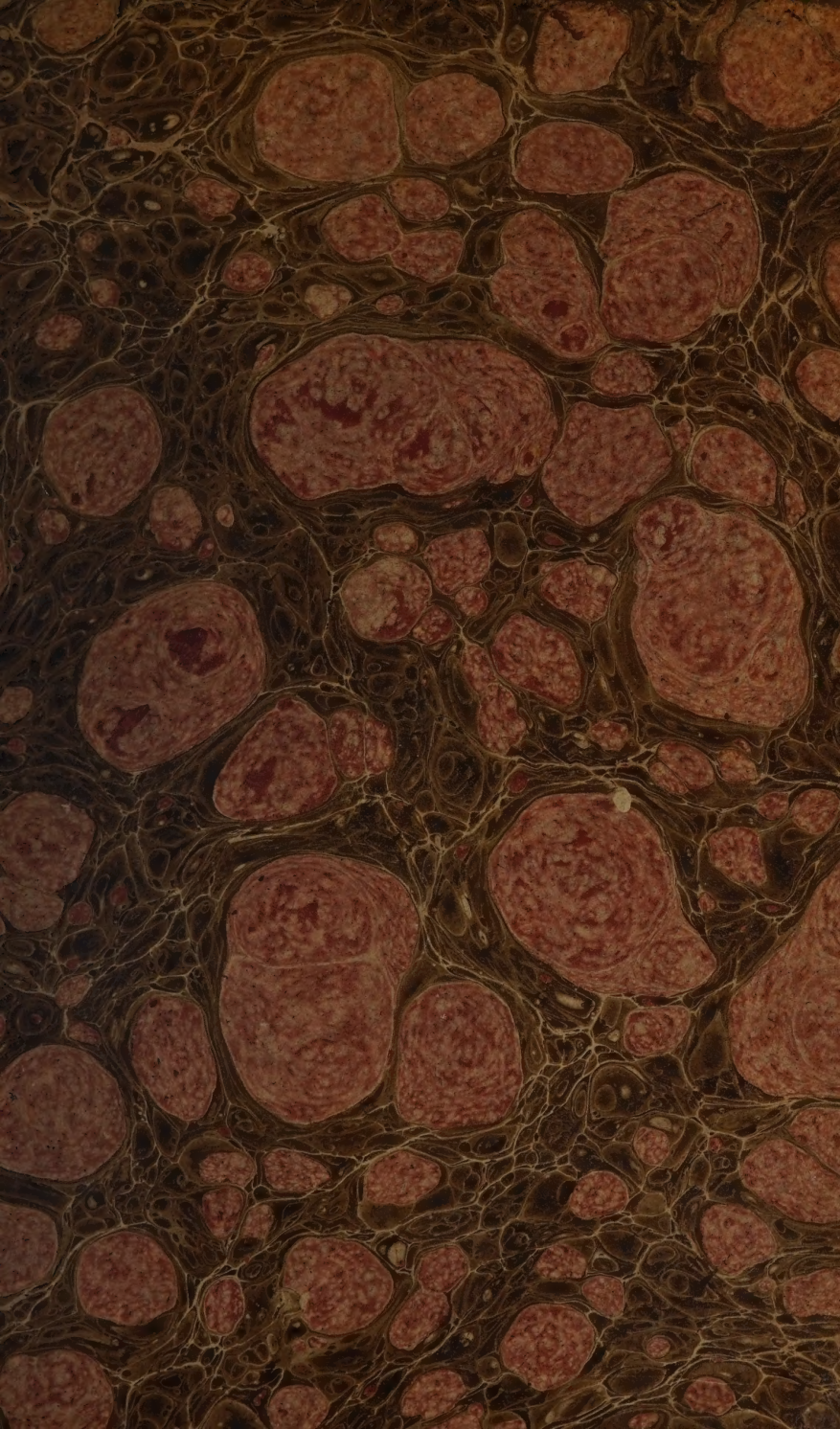


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ANNALS  
OF  
THE FINE ARTS.

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*Printed by W. Bulmer and Co., Cleveland-row, St. James's.*



ANNALS  
OF  
THE FINE ARTS,  
FOR MDCCCXVI.

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OH GREECE! thou sapient nurse of finer arts;  
Which to bright Science, blooming Fancy bore,  
Be this thy praise, that thou, and thou alone,  
In *these* hast led the way, in *these* excelled,  
Crowned with the laurel of assenting time. THOMSON.

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VOL. I.



LONDON:

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1817.

ANNALS

OF

THE FINE ARTS

THE SELECT COMMITTEE

FOR A DECIDE

OF THE

HONOURABLE THE HOUSE OF COMMONS

IN THE YEAR 1845

ESTIMATING THE VALUE

RECOMMENDING THE PURCHASE

ELGIN MARBLES

BRITISH LEGISLATURE

HAVE CREATED AN EPOCH IN THE HISTORY OF THEIR

COUNTRY

THIS FIRST VOLUME OF

ANNALS OF THE FINE ARTS

RESPECTFULLY AND GRATEFULLY

LONDON  
1845

PRINTED BY J. JOHNSON, ST. PAUL'S CHURCH-YARD  
AND BY J. JOHNSON, 10, N. B. ST. MARK'S LANE, E.C. 4



TO  
THE SELECT COMMITTEE  
OF THE  
HONOURABLE THE HOUSE OF COMMONS,  
WHO BY DULY  
ESTIMATING THE VALUE  
AND  
RECOMMENDING THE PURCHASE  
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THIS FIRST VOLUME OF  
ANNALS OF THE FINE ARTS,  
IS  
RESPECTFULLY AND GRATEFULLY  
INSCRIBED.





## PREFACE.

THE conclusion of the third Number, completes the Volume for the year 1816 ; and those in future will consist of four Quarterly Numbers, beginning and ending with the year.

This first attempt at a Journal of the Fine Arts, should be received with indulgence ; for by encouragement and kindness, it may assume all the required features of so desirable a work. It has been the wish of the Editor and Proprietors to give it the most miscellaneous character that so connected a subject as the Fine Arts could afford ; and they confidently promise that the succeeding Numbers shall be an improvement upon the present.

They cannot but lament the differences and unhappy distinctions, that some unworthy members of the republic of the Fine Arts, have fomented, and still endeavour to keep alive, between the opulent Patrons at the head of the British Institution and the Members of the Royal Academy ; and trust their exposition of the cabal of the Catalogue Raisonné may produce its desired effect.

From the various galleries of pictures in the metropolis, they have selected that of Alexander Davison, Esq. for their first, from its containing nothing

but works of native artists ; all but one of which, (the Death of Lord Chatham) were commissions from that liberal patron of his countrymen. Their next Catalogue, that of the Bourgeois Gallery at Dulwich, will they trust, present *variety*, as consisting mostly of ancient pictures ; *interest*, as being almost one of the largest and best, indissoluble collection in England ; and *value*, as being the first and only catalogue of that Collection, as now arranged, that has yet been published. For the sake of variety, their next Catalogue will be that of a fine private gallery of antique sculpture.

The Lists of Artists, their professions and addresses, have been collected with considerable pains, from the catalogues of all the various exhibitions, from private information, and from every other possible source. Any important error shall be corrected in our next, and the whole reprinted at the close of every Volume, forming a complete Annual Register of Artists.

In presenting their first Volume to the Public, they most earnestly solicit the continuance and increase of the favours of their friends and correspondents, and the acceptance of their warmest thanks for those already received : they deprecate the severity of criticism for their youthful work, a kind indulgence over its errors, and a support of its well-intentioned objects.



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### TO CORRESPONDENTS.

Several announcements have been postponed, owing to the late period at which they were sent. To secure insertion, they should always be sent within the second month of the quarter, that is to say, before the 1st days of March, June, September, and December.

The Italian Sonnet signed M. in our next.

The English Sonnet to Mr. Hayley, on his Life of Romney, is under consideration.

The Anecdotes relative to the President of the Royal Academy and a great Personage, must be authenticated by a real name and address, and its veracity proved, before they can be admitted into the Annals.

## ADVERTISEMENT.

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THE first Number of "Annals of the Fine Arts" is now presented, as an humble candidate for public patronage, soliciting that support which the goodness of its intentions, rather than the ostentation of its merits, would deserve. In the present advanced state of the Fine Arts, and the numerous and anxious enquiries after every thing concerning them, it will certainly admit of surprise, that a periodical work, solely and exclusively devoted to them, their professors, and amateurs, has not yet made its appearance. To fill up a portion of this chasm in the periodical literature of Great Britain, is the ambitious attempt of the proprietors of this new work; for which they confidently and earnestly solicit the Artist, the Connoisseur, and the Lover of the Fine Arts for their support and assistance.

At no time, perhaps, since the dawn of the Fine Arts in this country, has a more oppor-

tune period been offered for the success of such a work. When after nearly half a century's successful patronage of the Arts by our illustrious and revered Monarch, the august founder of the Royal Academy, followed by the munificence and love of Art of the Prince Regent, the Patron of an Institution no less useful to the Arts; when after the successful attempts of the British Institution, and the no less successful endeavours of professional societies; when after a more enlightened knowledge of Art has diffused itself in the higher circles of the community, the legitimate patrons of the Fine Arts, the whole is so gloriously crowned by the solemn declaration of a grave and learned Committee of the House of Commons,—“How highly the cultivation of the Fine Arts has contributed to the reputation, character, and dignity of every government by which they have been encouraged;” what may we not hope as to a successful result of the patriotic endeavour to establish a legitimate School of the Fine Arts in a country which, from the true freedom of its government, “affords,” say the same enlightened body, “a soil most suitable to the production of native talent, to the maturing



of the powers of the human mind, and to the growth of every species of excellence.”

We have not given in the first Number, a sample of every thing proposed in the prospectus, nor is it intended that every Number shall have a portion of every such head ; but the work, as it goes on, will embrace them all, and more as they arise if sufficiently interesting. Yet many articles that we had prepared, are obliged to be postponed for no other reason than want of room ; but they shall be inserted in our succeeding Numbers, which, we fully trust, will surpass the present ; for we have endeavoured to render it only a fair sample, not a number so highly wrought, that it would be difficult to keep to so high a standard. It should also be remembered by the candid reader, that most of our original communications are from the pens of artists who are not professed authors.

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Dispassionate disquisitions on any subject connected with the Fine Arts are respectfully solicited, particularly from professors, addressed (post paid,) to the Editor, at Messrs. Sherwood, Neely, and Jones', Paternoster-row.

*July 1, 1816.*



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No. II.

*Will be Published on the First of October.*

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## TO CORRESPONDENTS.

Our friend J. C. who writes from Tything in Worcestershire, is requested to accept our thanks for his good wishes and suggestions, but the latter part, that of adding portraits of artists, would add materially to the expense of our work, and make it, in the opinion of many, no better ; but as we shall give occasional biographical notices, it can easily be illustrated with portraits by the curious collector.

\*H\* will perceive by our second article that part of his excellent suggestions had been acted upon, and in reply to a part of his letter wherein he complains that no reviewer had noticed the architectural department in the Royal Academy, he is referred to our previous labours in the Monthly Magazine, particularly for July 1809, and the preceding two or three years, wherein architecture had always its due share of the portion allotted to the Fine Arts.—We earnestly solicit his farther correspondence and good will.

The article sent us by B. K. having appeared in a respectable Sunday paper, is therefore declined ;—it will be returned as directed.



# ANNALS OF THE FINE ARTS.

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ARTICLE I. *On the Affinity between PAINTING and WRITING, in point of Composition.* By the Right Hon. LORD VISCOUNT SIDMOUTH.

THE following elegant and ingenious essay was written and delivered by the noble Viscount, then Mr. Addington, at Oxford, in the year 1779, and was deservedly honoured with the prize. It was not our intention to have often reprinted what had been already published, but the importance and intrinsic merit of this striking and apposite illustration of the affinity between the higher branches of the FINE ARTS and LITERATURE, which, though doubted by few, has been seldom more ably argued and balanced, led us to believe we could not commence our work with a more appropriate introduction. It would be unjust not to mention, that we are indebted for our knowledge of it to Mr. A. J. Valpy, the learned Printer of the Classical Journal, who has extended its fame by inserting it in his valuable and erudite work ; and from which we have taken leave to extract it, for the purpose of disseminating its just principles among the professors and connoisseurs of the Fine Arts, and the lovers of lighter literature, as he has already done in the classical world. Did every one of our Legislators and Statesmen feel and understand this affinity like the noble Author of this spirited parallel, we should no longer have cause to lament with the Author of "THE JUDGMENT OF CONNOISSEURS UPON WORKS

OF ART COMPARED WITH PROFESSIONAL MEN," the insufficiency of this powerful and opulent class of the community, who are in all states the natural protectors and patrons of FINE ART and LITERATURE, in judging for themselves of the merits of works of art.—*Ed.*

---

—— Ut Pictura Poesis.——HOR.

—— Facies non omnibus una,

Nec diversa tamen, qualem decet esse Sororum.——OVID.

THE general resemblance that subsists between the Arts is not confined to their operations and effects, but is visible in their very origin. By tracing them to their source, we shall find that they were universally means suggested by necessity for the alleviation of the wants of mankind. The first efforts of this urgent motive display the rudiments of almost every invention, which the refinements of succeeding ages have improved into an ornament of polished life. Vitruvius could discern the principles of architecture in a cottage ; and the rude songs and coarse drawings, with which barbarous nations recorded their sports and triumphs, present us with the dawnings of those Arts, which enlighten the most advanced periods of civil society.

The want of letters, in the early ages, precluded every method of giving a permanent form to the fluctuating ideas of the mind, but by an immediate address to the senses ; and Painting\* was the ex-

\* See Junius, *de Picturis Vet.* p. 27.

pedient first adopted for the attainment of this end. The moral and religious precepts of the Egyptian sages were conveyed by painted symbols, to which they annexed peculiar ideas ; and it was by these natural characters alone, that a correspondence could be maintained, or the account of any memorable event be transmitted to posterity. But the explanation of ideas, by emblematical signs, was not peculiar to that sagacious people ; it was probably used in the infancy of Greece and Rome : in the former, it was certainly once the same thing to Paint as to Write, as the language, copious as it was, afforded but one expression for both : in the latter, it is recorded by its own historians, that it was usual for those, who had been shipwrecked, to carry with them a painted representation of their misfortunes, as a readier method of exciting compassion, than the most pathetic recital of them. A similar practice prevailed in nations far removed from the imitation of these examples ; in Mexico, the important news of an European invasion was transmitted to the Emperor by a pictured account of the event ; and the History of Peru was preserved by a more simple arrangement of coloured threads.

Though the reference of Poetry to the wants of mankind does not appear to have been so direct as that of the other arts, yet it has indisputably a high claim to antiquity. Its first descriptions were probably confined to the external beauties of nature, or to such circumstances and events as had been



exhibited within its own view.\* But the relation between the senses and the cadence of numbers, and the assistance afforded by the ear to the memory, did not long escape observation ; we accordingly find, that at a very early period in History, the most remarkable and interesting occurrences were related in verse, and Priests, Legislators, and Philosophers, adopted Poetry as the language of instruction.

In this general survey of the infant state of Poetry and Painting, they have been represented as the dictates of necessity, or arising from that desire of communicating ideas, which is the characteristic of human nature, and as accommodating themselves merely to the perceptions of sense. But to view them in a more enlarged and important light, we must hasten to a period when they were considered as liberal Arts ; as arts, which do not confine their application to the senses, but use them only as vehicles of conveying their address to the noblest faculties of the soul. When contemplated in this point of view, they will appear so congenial, as to be but different means of obtaining the same end ; and it may not be improper to premise, that the analogy between them is not confined to the similarity of their effects in humanizing the manners, and refining the passions, but extends itself likewise to the variety of allusions and illustrations which they mutually afford and receive from each other.

The maturity, at which the Arts had arrived in

\* See Ferguson, *on Civil Society*, p. 8.

the time of Homer, is fully demonstrated by his works. If, in his account of the Shield of Achilles, we consider the judgment which he has displayed in the selection of the most suitable objects, and the picturesque manner in which he has disposed and grouped them, we shall pay deference to the conjecture, that he borrowed his ideas from some celebrated Paintings, or at least, that the perfection, which the art had then attained, had the power of impressing so forcibly on his readers the scene which he describes. But if he was in any respect indebted to Painting, he furnished in return, the richest materials for the pencil. The tears of Portia, on seeing a painted representation of the Painting of Hector and Andromache, are a sufficient panegyric on the poet who suggested the subject and the artist who adopted it. It was from this source, that Zeuxis and Polygnotus imbibed those conceptions, which they embodied in their works; and the greatest compliment that could have been paid to Apelles was the opinion of Pliny, that his Painting of the Sacrifice of Diana, which was considered as his best performance, surpassed even the description of Homer.\* The picturesque imagery, indeed, with which he abounds, most fully entitles him to the appellation bestowed on him by Lucian, of being himself the greatest of Painters.

But though the chief, he was by no means the only, poet whose beauties were translated into

\* See Pliny, lib. 35. c. 10.

colours. The Painters of Greece, conversant in every branch of literature, were convinced that their resources must in a great measure depend on the variety of those ideas, which could only be obtained by a familiar intercourse with their sister art. Hence their minds were enriched by an assemblage of all the treasures, and their works breathed the genuine spirit, of Poetry. The analogy between the two arts was universally felt and allowed ; their rules and principles were in many respects the same ; and the same expressions equally characterized the similar and congenial productions of both. The word Drama was frequently applied to Painting ; and the *Iphigenia* of Timanthes, and *Medea* of Timomachus fully evinced the force and propriety of the application.

Though the advantages, which these arts derived from a splendid Mythology, which pervaded and animated every object of nature, and every action of mankind, were common to Greece and Rome, it was long before the latter availed herself of them, or aspired to any competition but in the sciences of war and government. The fine arts, particularly Poetry and Painting, were exotics, which shrunk at the austere manners, and were chilled by the surly virtue, of a Roman. At length, however, the slow, but certain influence of wealth and peace, directed them to a contemplation, and by degrees to an imitation, of those invaluable productions of ancient art, which avarice and vanity, rather than taste, had

brought into Italy. Poetry and Painting then became the chief and joint objects of attention and cultivation. Pacuvius had the singular merit of being equally eminent in both, and of adorning with his pencil the representation of his Tragedies: the Treatise of Horace on one art is illustrated by frequent allusions to the other; and a variety of images and descriptions\* interspersed in the Latin Poets are so animated and picturesque, as to admit a well-grounded conjecture, that they were taken from Paintings universally known and admired. But, notwithstanding this apparent correspondence between the arts, the close and almost inseparable affinity they bear to each other was by no means understood. Painting was put in competition with eloquence rather than Poetry, and sometimes, as Quintilian thought, to its advantage; and Cicero, frequently gives it the praise of being the only art that could rival the powers of oratory. Though the progress of the arts at Rome was rapid and promising, yet it was retarded by a popular, though ill-grounded apprehension, that they tended to enervate public spirit, and would ultimately be subversive of public freedom. With these obstacles to encounter, it is not surprising, that they never arrived at such a degree of vigour and maturity, as could enable them to withstand the neglect and contempt which succeeded the mild patronage of Augustus; and it is observable, that the same

\* See Polymetis, p, 55, 81, 84, &c.



sympathy, which discovered itself in their rise and advancement, marked likewise their decline.

But to take a more minute survey of the relation that Poetry and Painting bear to each other, we must turn our eyes from ancient to modern Italy, where a variety of the most auspicious circumstances conspired to revive them. The superstition of that period was of a most picturesque and poetical nature; and the arbitrary system of Government, which then universally prevailed, was by no means unfavourable to the Painter and the Poet; for experience has proved, that though the sciences shrink under the controul of despotism, the arts will ever flourish, where there is power to foster, and opulence to reward them.

As the works of the artists, who ennobled that period, are still extant, it will chiefly be by comparing them with the most perfect productions of the poets, that the analogy between the two arts can be traced, and their mutual dependencies ascertained with accuracy and precision. Simonides observed, that a Picture was a silent Poem, and a Poem a speaking Picture; and that they differed not so much in the objects as the means of imitation, words being in the one what colours are in the other. This observation seems to convey no inadequate idea of the general relation and correspondence between these arts: but on taking a nearer view of the subject, we shall be led into an inquiry, which may not be deemed uninteresting, concerning the comparative

efficacy of these means in attaining their proposed end, and into a closer investigation of the properties peculiar to each; or which, being common to both, constitute that affinity, to which they have ever held an undisputed claim.

In both Poetry and Painting, invention is fundamentally necessary; the merit of which principally arises from a happy combination\* of those materials, which have been supplied by a minute contemplation of nature, on the most perfect copies of it in the productions of art. Michael Angelo† was not less indebted to Dante, than Apelles to Homer; and Virgil was, perhaps, the source from which that simplicity and elegance were in some measure derived, which characterise the works of Raphael; so convinced, indeed, were the artists of the fifteenth and sixteenth centuries, that the strength and spirit of picturesque invention was chiefly dependent on Poetry, that they frequently termed the beauties produced by it, poetical perfection‡.

An excellent invention displays itself in the choice of a proper subject;§ which Nicias, one of the most eminent of the Grecian artists, observed, was

\* See Sir Joshua Reynolds's *Discourses in the Royal Academy*, p. 36.

† See Algarotti, *on Painting*, p. 84.

‡ See Algarotti, p. 87, and the Abbé du Bos' *Critical Reflections*, p. 80.

§ See Junius, *de Pict. Vet.* p. 140.

of no less importance to the Painter, than the fable to the Poet.

As the impression made by the imitative arts is proportioned to that which is produced by the objects of imitation, it is obvious that they cannot be of too engaging a nature, or of too general concern. This, indeed, is more indispensably necessary to the Painter, as he cannot, like the Poet, avail himself of those circumstances, which were previous or subsequent to the action, which he purposes to represent. The advice, therefore, of Aristotle to Protogenes, highly merits attention, when he persuaded him to paint the Battle of Alexander, on account of the dignity of the events, and the importance of the consequences.

But if the choice of a proper subject be essential to the Poet and the Painter, those subordinate circumstances, which tend to embellish it, have no inconsiderable claim to their attention. To avoid extreme minuteness and particularity, to refrain from local prejudice, to dress nature to advantage, and to give to objects all the beauty they are capable of possessing, and not only that which they actually possess, are the best and fullest indications of taste and discernment. It was thus that Apelles\* concealed the blemish of Antigonus, by painting him in profile; and that Zeuxis and Claude Lorrain, from a persuasion that partial and exact representations could not be productive of perfection, col-

\* See Quint. lib. 2. cap. 13.

lected draughts from various objects and scenes, and by this happy union concentrated in their pieces the scattered beauties of nature. But Poets and Painters, whilst they indulge their fancies, must pay an equal and implicit regard to probability, which is as essential to their respective arts, as truth to History. An occasional deviation, however, from the strictness of tradition, is a license, which has never been denied them. The power, indeed, which they possess of representing events “according to desert, and of submitting the shows of things, not to reality, but to the desires of the mind,” are the strongest marks of their superiority over the Historian. To this indulgence the Painter has undoubtedly a higher claim than the Poet, as the latter can impress his readers with such exalted ideas of his hero’s character, as will abundantly compensate for any personal defects. The Greek Tragedians have, however, exercised the privilege of sacrificing historical truth to greatness of design ; and Raphael in his cartoons, has drawn the Apostles with all the advantages of personal grace and dignity.

But if Poetry and Painting be congenial in the choice of ideas, they are equally so in the arrangement of them. An elegant distribution and concurrence of parts are the only means by which that harmonious proportion is produced, which is ever so delightful to the senses. It is by this disposition alone that the mind of the reader or spectator can be freed from embarrassment, and the composition made



capable of any great or general effect. By this, Lanfranc is distinguished from Domenichino, and Virgil from Lucan. A skilful artist will give order even to confusion ;\* thus Painters dispose their figures in groups ; thus those who represent battles, either in words or colours, place the object, which is to be particularly distinguished, in the strongest light, and throw the confusion into the back ground and secondary parts of the Picture or Poem. From a judicious arrangement and correspondence of parts alone arises the happy combination of variety with uniformity. From hence is derived the force of contrasts, which are so necessary to support the attention, that even a continued elevation of character or sentiment creates satiety and disgust. Lights and shades are equally essential to a Picture and a Poem ; and the same degree of art, bestowed on every minute circumstance, precludes surprize,† which is one of the most interesting sensations of the mind. But the force of contrasts is weakened when they are injudiciously introduced : from the sight of one figure, in the productions of some artists, a spectator of discernment can immediately know the disposition of that which is near it ; and many Poets, by an improper use of the antithesis, have fallen into the same error ; by which means, as Montesquieu observes, that perpetual contrast becomes symmetry, and that affected opposition, uniformity.

\* See Montesquieu's *Essay on Taste*.

† See Home's *Elem of Crit.* c. 8.

But these arts are directed to their noblest end, when they imitate manners and passions, and lay open the internal constitution of man.\* Here the excellence of the greatest masters is peculiarly displayed. Strength and energy distinguish the characters of Michael Angelo and Homer ; beauty and propriety those of Virgil and Raphael. The majesty of Agamemnon, the sternness of Ajax, and the freedom of the Son of Tydeus were not less discernible in the Picture mentioned by Philostratus, than in the descriptions of the Poet. It is not, therefore, sufficient, that a subject be adorned with all the advantages of elegance and grandeur ; the Poet and the Painter must likewise be conversant in every movement, every symptom of the passions must catch the habits, and express the inward feelings of the mind. They must shake the soul with terror, melt it with love, or rouse it with revenge : the thoughts of the Poet must breathe, his words must burn ; and the Painter must not only give life to his objects, but even a visible and appropriated language. But though these arts must engage the attention by describing manners and passions, there are subjects which are more peculiarly adapted to one than the other. There is a variety of thoughts and sentiments, particularly in the pathetic,† of which the Painter can convey no specific indications, and to which he cannot give form or being. Shak-

\* See Harris's *Discourse on Music, Painting, and Poetry*.

† See Webb's *Remarks on the Beauties of Poetry*, p. 102.

speare abounds in these minute touches of nature, which are beyond the reach of the pencil; the Painter can indeed make it obvious, that a person is moved by a particular passion, by describing its correspondent symptoms and effects on the body, but cannot intelligibly express the ideas produced by it. It is beyond his power to delineate the transition from one passion to another, or to describe a mixed passion,\* but in a vague and undecisive manner. But on the contrary, there are circumstances and situations which the Painter can more closely imitate, and make expressive of stronger feelings than the Poet.† The spectators of the Death of Wolfe are all afflicted from the same cause, and nearly in an equal degree; but the expressions of this affliction are varied according to their difference in age, profession, or country: this difference cannot, without a tedious and uninteresting detail, be marked by the Poet, and it is by means of the eye alone, that a just and forcible idea can be formed of it. There are, however, subjects which baffle the skill both of the Painter and the Poet; in this case, the latter will be silent; and the former, like Timanthes, will hide those feelings, which his art is unable to express.

After these general observations on the common or peculiar properties and advantages of Poetry and Painting, it may not be uninteresting to take a cur-

\* See Sir Joshua Reynolds's *Discourses*, p. 156.

† See the Abbé du Bos' *Critical Reflections*, p. 76.

sory view of their congenial productions, and of the resemblance which they seem to bear to each other. The lowest branches in each art are Burlesque, Poetry, and Caricature : both require a ludicrous subjects, and produce similar effects by pursuing the ridiculous to the utmost pitch of extravagance. An equal analogy prevails between Landscape Painting, and the descriptions of Pastoral Poetry ; both are conversant in rural scenes ; both require a particular turn of mind for what is romantic and picturesque ; and both must closely study and imitate nature. Claude Lorrain and Titian are in the one, what Theocritus and Virgil are in the other ; and the same grotesque wildness equally characterizes the scenes of Thomson, and of Salvator Rosa. Both become more interesting by the introduction of human figures,\* without which, even the Arcadia of Poussin, and the happiest descriptions of the Sicilian Poet, would lose their effect. The characters thus introduced must be appropriated and connected by a principal action, the subject of which should be drawn from the finer feelings of the mind, or the most easy and entertaining branches of Natural History. No violent emotions, no furious passions must be described, as they are incompatible with the stillness and tranquillity of a rural life. Painting in general has this in common with Dramatic Poetry, that its representations must be confined within the unities of action, time, and

\* See the Abbé du Bos' *Critical Reflections*, p. 44.



place. But the closest analogy between particular branches of these arts, is that of Historic Painting to Epic Poetry. In their imitations of nature, both study its most perfect forms, and abstract from them an idea of absolute beauty and virtue. Both must have a sufficient number of characters, which should be so marked and contra-distinguished by their looks and sentiments, as to be known without any explanation. Some one must, however, be peculiarly striking, or the effect will be lost by dividing the attention amongst a multitude of objects. These characters must be connected by their common relation to the principal subject, which, in both, must be one and entire. Both arts may equally adopt the use of allegories, and employ them with an equal force; but the illustration which the Poet derives from the introduction of Episodes, is an advantage denied to the pencil; an advantage, however, which is amply compensated by the superior power which it possesses of setting directly before the eyes the most interesting objects, and thus striking the mind instantaneously with those sensations of delight, which are not attainable from Poetry, without a succession of images, and a progressive attention to them.

The impression made by Poetry and Painting on the fancy and passions, must vary according to the different imaginations and feelings of mankind. They have, however, been universally acknowledged to be productive of the most powerful effects.

Without taking account of the Fables of antiquity, which might be adduced to show what powers these arts were thought capable of possessing, we know that the songs of Tyrtæus roused the Spartans from their despondency, and animated them with the most enthusiastic love of glory, and contempt of death ; and that the inhabitants of Abdera were inflamed with the wildest frenzy, at the fictitious distresses of Andromeda, as displayed in a Tragedy of Euripides. Nor have less generous sentiments been inspired, or less violent emotions excited, by the productions of the pencil. It was not without reason that the Philosopher thought them as effectual in reclaiming mankind, as the precepts of morality. An Athenian Courtesan, we are told, forsook at once the habitual vices of her profession, on seeing the decent dignity of a Philosopher, as represented in a portrait ; and the terrors of the day of judgment operated so forcibly, by means of a picture, on the imagination of a King of Bulgaria, that he instantly embraced the religion, which held out such punishments, and invited with rewards equally transcendant. Plato\* seems to have been impressed with as high ideas of the powers of these arts, though he thought they would be applied to worse purposes, and therefore excluded them entirely from his imaginary commonwealth.

If Poetry and Painting are considered merely as imitative arts, the former will incontestibly claim a

\* See Abbé du Bos' *Critical Reflections*, p. 36.

preference, on account of the greater extent of its power. It is not confined to the instant ; it has not only one “ sentence to utter, one moment to exhibit,” but can describe subjects of a lengthened duration, and can avail itself of that progressive and increasing energy, which a succession of images never fails to produce. It operates on the mind, not only by describing objects of sight, but it can bring every sense to its assistance, can give an harmonious voice to the person it represents, and impregnate with fragrance the air that surrounds it. The beauties arising from comparison are also beyond the reach of the pencil ; incapable of describing the progress of thought, what idea can it convey of the rapidity ascribed to it by Homer, from its similitude to lightning ? It is possible for the figure of the Fallen Angel to be as accurately expressed on canvas as in the description of the Poet ; but even a Michael Angelo would want means to impress us with those sensations of his former glory, and present humiliation, which are at once suggested by his resemblance to the sun, when obscured or eclipsed. If we consider, on the other hand, the principles and operations of Painting, we must acknowledge, that as it makes its address through the medium of a sense which is the readiest vehicle to the mind, as it does not employ artificial but natural signs, which are equally intelligible to all, it may in some respects be said to be a more definite and perfect instrument of conveying ideas

than Poetry. Those subjects, indeed, in which many circumstances must concur at the same point of time, and in which, if continued, there can be no material variation,\* seem peculiarly adapted to the pencil. But on the contrary, as words are expressive of all ideas, Poetry seems to comprise every possible subject of imitative excellence; and if we add to this the auxiliary graces which it borrows from music, and the powerful assistance which it derives from declamation and action, its superiority will be manifest, both in point of dignity and utility, over the more confined powers of its sister art.

As the same warmth and vigour of imagination, the same creative fancy, the same powers of expression, and the same strength and solidity of judgment, are essentially necessary to the professors of these arts, it may seem surprising that so few have been distinguished in both. The bounds prescribed to the human understanding are so limited, and the time requisite to attain perfection in any study so considerable, that eminence is usually confined not only to one art or science, but even to a particular branch of it. Sophocles never attempted Comedy, or Terence Tragedy; Claude Lorrain confined his talents to Landscape Painting, a subject never attempted by the immortal pencil of Raphael. This country has indeed been fortunate in the production of more universal genius, and boasts a Shakspeare

\* See Harris's *Discourses*, p. 63.



and a Hogarth,\* who shine in so many different lights, and on such very dissimilar subjects.

Nor is the strength of genius yet exhausted : men may yet arise equal, if not superior to their predecessors. What, indeed, may not be expected, where industry is excited by emulation, and merit is not disappointed of its reward ; where the arts continue to be patronized by the highest and most illustrious characters, who are best enabled to encourage them by their munificence, and protect them by their authority ? The liberal regard paid to Painting, and its relation to those arts, which are more peculiarly the objects of academical attention, cannot but be felt at this place, where a learned University bestowed its choicest honours on an artist,† who has ornamented Literature no less by his precepts, than the profession by his example ; and which will shortly be adorned by the grateful labours of his pencil, and thus preserve a monument of their connexion to times, when the works of a Raphael and a Corregio shall be no more.

\* See Warton's *Essay on Pope*, p. 122.

† Sir Joshua Reynolds.

## ARTICLE II. *A slight Sketch of the RISE and PROGRESS of DOMESTIC ARCHITECTURE in GREAT BRITAIN.*

“The rise, progress, perfection, and decline of art and science, are curious objects of contemplation, and intimately connected with narrations of civil transactions,” HUME.

### ARCHITECTURE,

“That art where most magnificent appears

“The little builder man”, (THOMSON.)

has till of late been treated on too technical and contracted a scale, unworthy the dignity of such a noble science. By many the art has been restricted solely to the orders; and the expression of “there is no *architecture* in that *building* !!,” has been a solecism formerly as common as anomalous. What would the Gibbs’s, the Paine’s, the Langleys, and others of the same age and school, say to the latitude now given to this branch of the fine arts? They who would dispute and cavil for the omission, introduction, or variation in shape, of a single member, who would propose twenty\* queries to the public on the propriety or impropriety of such and such an architect’s manner of dividing an order! each wanting, and strenuously endeavouring, to make his own proportions the ultimatum of universal practice and the standard of taste!

\* Vide Batty Langley’s parallel between himself and Palladio, where (of course) he finds a preference for himself.

Overlooking in the vanity of self-conceit, the style and symmetry of the whole, neglecting the *end*, (of which the orders are but the means) the grandeur and due distribution of parts, for insignificant disputes, about fractional portions and petty divisions, unworthy even of those

Minutiæ-mongers, microscopic wights,  
Whom Denner captivates, and Dow delights;  
Who spend on petty cares, their puny powers,  
And live to polish pores, and hairs, and flowers!

SHEE.

who will work a month on the fibres of a leaf of sea weed, or the wings of a butterfly; boast there are ten thousand three hundred and seven veins, or feathers, contained in three square inches of paper; and while they are neglecting the sublimer works of omnipotent power, call themselves admirers and imitators of nature. In the same manner some of these pretenders to a sublime art, for which they had neither a true taste nor a just relish, styled themselves Architects. How will such as these stand, when put in competition with the immortal names of Vitruvius, Bramante, Buonarrotti, Palladio, Sansovino, Brunelleschi, or with our countrymen, Jones, Wren, Kent, Chambers and Wyatt, not to mention the many living artists, who in future times, when death shall have given to their names the "honour due" (which was and is ever denied to living genius,) will be esteemed an honour and an ornament to the present age!

Is it then a wonder that real architectural critics are wanting? What man of liberal education and a taste refined by a course of study of elegant literature, can wade through such works? And allowing this, what can we expect from them but almost total silence upon that department of the royal exhibition which is allotted to architecture, or blame them when they call it "the least intelligent of the sister arts?" On the contrary, rather let us wonder, and admire the degree of perfection to which the architects of the present day have arrived, under the discouraging idea, that a comparatively short study of landscape or portrait painting, will entitle their companions to more flattering notice from the public, and titles from the Academy, than they can possibly hope for, after drudging in the office and at the drawing board for years.

The study of architecture, in its present state, requires simplification, and farther encouragement. One of the best steps towards both, would be a series of elementary books from men of practical and theoretical experience, courses of lectures for the students of the higher branches, and a school of gratuitous instruction in drawing for the mechanics of the art. If something like this were done, if architecture were as much and as well understood, and consequently as much admired as it would then be, I doubt not, that from the learning and ability of many of its present professors,



England would soon obtain a high reputation for the beauty and the grandeur of its edifices.

Solid comfort, elegant conveniency, and delicacy (I had almost said haste) of finishing, characterize the present style of building, rather than bold and striking objects. The Bank of England and the outside of the new Theatre at Covent Garden, are happy exceptions from the above remark. A too great plainness has been fatal to our national style of building. Thousands of dwellings, have of late been erected by blundering mechanics, without the guidance of any professional knowledge or advice. The facility of copying from their neighbours, saving the expense of a well considered design, struck a deep blow at the root of architectural eminence, and gave rise to the *St. George's Fields*, and the *St. Mary-le-bone Academies of temple builders*: a new race of artists whose labours introduced that monotonous similarity of elevation, without sense or propriety, which is so much and so justly complained of by judicious foreigners. But the most fatal effects of their style are those dangerous settlements and unsightly fissures which are occasioned partly by their bold contempt of geometry and of its safe guidance, which even WREN knew not how to do without, partly by a high-minded inattention to that low and grovelling part of the edifice called the foundation, and partly by a laudable anxiety to prove, that how much so ever former architects were *obliged* to depend on

sound materials, and unerring principles they *could* and *would* use the very refuse of more fastidious men. The author\* of the ΟΙΚΙΑΔΙΑ, or Nutshells, a work which should be in the hands of every architectural student, in lamenting the frequency of such errors says, “ A good maxim in building is, A LITTLE STRONGER THAN STRONG ENOUGH. This to the speculative adventurer inured to the practice of the Mary-le-bone School, is as bad as flat heresy; he goes on calculating his substances and adapting the quality of his materials, and the manner of connecting them, with such nicety and address, as to decree their dissolution precisely six months after the expiration of his lease. This has been the constant aim of many; but these have not yet arrived to be adepts in the mysteries of that famous seminary. The master of arts is he who can manage matters so as to keep up his building till he has sold it.” Such are the sentiments of an architect, who was as much distinguished by his decided superiority of knowledge and practice in the executive part of his profession, as by his candor, and urbanity of manners. It is to be hoped that there may not be many more occasions for such severe though just animadversions.

It is a pleasing fact that great progress is daily making in a style purely and honourably British; *the cottage villa*. The Essay on Cottage Architec-

\* The late James Peacock, Esq. one of the Architects to the city of London.

ture by the late MR. JAMES MALTON opened a new channel for the introduction of architectural design into what was formerly scarce esteemed worthy of serious attention beyond mere utility. His work on Villas, which a premature death left unfinished, is a very creditable advance toward the goal of architectural reformation. And although he has since been followed by a host of imitators, he certainly demands the meed of priority and originality. The effects of the above few causes of improvement are already to be perceived. They have studded the country with villas and gentlemen's cottages, which, with the beautiful lawns, paddocks, and other luxuries of our temperate and agreeable though changeable climate; and have created a style as widely differing from the flaring red brick castle-looking houses of our forefathers, as it does from the street-like rows of houses with which our villages began to be lined. The equality of expense, with the superiority of comfort, and independent privacy of the cottage style, is so congenial to an Englishman's modest retiring feelings, that it cannot fail of rendering it generally adopted.

It is not essentially necessary, in the present sketch, minutely to describe the dwellings of the first inhabitants of our island. Thickets, dens and caves were their first retreats, such as are still remaining in Cornwall and in the western isles of Scotland. Their next procedure was to execute something more durable, consisting of stakes driven

into the ground interwoven with wattles, built circularly with high tapering roofs ; at the top of which was an aperture equally adapted for the admission of light, and the emission of smoke. Large beams of wood sometimes on stone foundations, began then to be used, and even when they began to introduce greater solidity and magnificence, and to build with stone, they still preserved the original circular shape. There is no great fear of offending truth in conjecturing that the first erections beyond that style were built either by the Romans on their obtaining a settlement under the emperor Claudius, or by those natives who had been at Rome, as prisoners, or otherwise. The first colony, planted by the Romans, was at Camolodunum, which appears to have been a large and well built town, adorned with statues, temples, theatres, and other public edifices. The idea that London was built before this time is so faint that it is scarcely worth the enquiry ; for, according to Strabo, what the Britons called a town, was a tract of woody country surrounded by a mound and ditch, for the security of themselves and cattle against the incursions of their enemies. Among the earliest regular erections in Britain\* were the chain of garrisons between the Friths of Clyde and Forth, by Julius Agricola, and the wall of Antoninus, called also the Picts wall. Agricola is supposed also to have erected several temples ; and

\* About the year A. D. 82.



as it is well known, that he encouraged to the utmost, the arts of peace, we may be assured he did not neglect private\* convenience. Architecture did not decline much after the departure of the Romans, who with unexampled ingenuity and address, instructed their conquered subjects in all their arts, and thereby much benefited both parties. In the time of the Saxons, previous to the disastrous troubles of Hengist and Horsa, public and private edifices were arrived at a boasted degree of perfection; but of what kind is not certain, neither would it be much to our purpose to enquire, for they were all destroyed by fire, rapine, and plunder during that period. Drawing a few degrees nearer to something like authentic record, we find that about the year 480 Ambrosius, a British commander of Roman descent, who assumed the regal government of the kingdom of Kent, erected for himself and followers, a palace at Canterbury. These and many others that a diligent enquirer might discover, would swell this account to several volumes; but this sketch is not intended for a compiled catalogue of buildings, so much as for a brief review of the gradual progress of domestic architecture.

During the Heptarchy, or as the author† of the *Anglo-Saxon Antiquities* more correctly terms it,

\* Vide Suetonius.

† Sharon Turner, Esq.

the *Octarchy*, religious sequestration being much in vogue, churches and other ecclesiastical edifices began to multiply. The monks, the only architects of those times, erected those rude buildings now termed Saxon, which by their similarity in parts to the worst Roman, may warrant the conclusion that they designed them *from the help* of memory alone, and that the declension of pure architecture in Italy, and the still farther depravity of style introduced by treacherous memories and a bad taste (which universally accompanies a want of knowledge in any art or science) finally produced those various styles of architecture observable throughout the whole of the more ancient English buildings. As excellence is never stationary, the vicissitudes of architecture may be thus classed. From the meridian glory of the Augustan age, to the evening decline of the papal, and to the midnight of the Saxons, which closed the eyes of classical design. A pretender then shewed itself, flourished magnificently to its meridian in the time of the Henrys and Edwards, and declined, with the rise of learning and science in the reign of Elizabeth. Classical art shines forth in the latter part of Charles the Second's reign, with momentary lustre. Ignorance and bigotry again under James the Second, eclipsed it, made it sicken, and from that period till the commencement of the reign of George the Third, it were more for its interest to be passed over in silence.

As a proof that the decline and fall of the Roman style of architecture produced the Saxon, the progenitor of the beautiful florid Gothic, let us suppose an ignorant mason to observe a composite capital of the depraved style of those which are at the temple of Bacchus on the Mons Viminalis, or the Ionic capitals of the Temple of Concord at Rome, not to mention the many worse that have since been erected; and at a considerable interval of time, to carve something, as like it as possible, from memory: it is more than probable that it would resemble the Saxon capitals in the Church of St. Bartholomew the Great, in Smithfield, London, more than the originals. It is not at all improbable, that the architect of Durham Cathedral, had seen and imitated, the spirally fluted columns of the Temple near Trevi. These instances are sufficient (tho' very many more might be produced) in favour of the hypothesis, *that these examples, with the practical improvements of the workmen, and the introduction of the Saracenic and Arabesque styles, produced that beautiful style of architecture called Gothic.*

In the above-mentioned period, the Britons under the Roman dominion had made such hasty strides towards arts and manners, that previous to the devastations committed by their furious Saxon invaders, they had erected nearly thirty considerable cities, besides a greater number of villages and country dwellings, most of which were destroyed and the

natives thrown back to their former barbarism and manner of living. Nothing worth noticing except by the professed antiquary, occurs till about the year 790, when Offa built and endowed the celebrated monastery of St. Albans in the town of that name, which was at that time a considerable city. The most antient edifice now standing in this country is reckoned to be the little church of St. Michael in that town, which was built by the Abbot Ulfinus in the reign of Ethelred in the year 950—a fair specimen of the first style of their common building, though neither so elegant nor so highly finished as the cathedrals which were built nearly about the same time.

The new city of London in the reign of Alfred the Great, after the death of Burrhed the last king of Mercia, in whose territories it was situate, became of some importance, beginning to stretch itself along the banks of the Thames. This king's celebrated division of the country into counties, and incorporations of families for the distribution of justice and the prevention of crimes, caused villages, towns, and cities to be crowded together. Courts of justice, religious consistories, and meetings for the support of military discipline and civil justice, added much to the splendor of the rising city which was repaired and beautified by Alfred himself. He also founded (or at least repaired) and made considerable additions to the university of Oxford. Cambridge began to assume a promising



appearance; monasteries were daily increasing, both in number and splendor, among which that of Malmsbury in Wiltshire was one of the most flourishing, it being the custom of the times to bestow all the confiscated estates on the maintenance of such establishment. During the succeeding reigns from Alfred to Canute, a period of about 160 years, which in comparison with after-ages may be termed enlightened, architecture flourished beyond any other before the Conqueror. Churches and cathedrals were erected, others restored, and some rebuilt; and at Rome an English school was built by the last named King, who from these and other similar measures, became very popular. In the succeeding reign of Edward the Confessor, excepting the first monastery at Westminster which was endowed by him, Architecture was rather at a stand; the abbey at Waltham, founded by the unfortunate Harold, was a proof of his good wishes towards the embellishment of his country, but they were frustrated; and till after the death of that Monarch, and the final settlement of William the Conqueror, scarcely a system of the architectural art appeared, excepting in those fortresses erected by him in London, Winchester, Hereford and other places most likely to suit his purposes, by their warlike appearance, to keep the natives in awe after disarming them and stripping their churches and monasteries to furnish a splendid court. He reduced almost all their edifices to a state requiring little less than total

re-erection ; till in his last illness he endeavoured to make some atonement for his devastations, by large presents, gifts, and endowments, which set the whole community of architects, builders, embroiderers jewellers &c. &c. once more in action.

As for the short reign of William Rufus, there is more to be said than a transient glance might be expected from so short a period, though from his character it does not appear that he was wanting in respect for the religion of his day, which was fond of exhibiting itself in foundations, erections, and similar display of gaudy magnificence. The abbey of St. Albans, the Tower of London, Westminster Hall, London Bridge, and part of the Palace of Windsor, are among the principal works of this king's reign, and may be produced among others as proofs of that assertion. The national architecture had assumed a fixed principle of design, and had settled into that style now called Norman. The elegant and classical architecture of Greece and Rome was no more, one Pope gloried in the destruction of their writings and ancient records, another in despoiling their edifices and destroying their statues and monumental relics. Thus discouraged, where is the wonder (when to imitate the ancients was pronounced a transgression against the holy religion) that the builders sought another source, and began to improve on what they had within themselves ? At Rome where the power of the priests was at the highest, the Moorish and

Saracenic styles united with their own, formed the principle of their designs, and the Church of San Giovanni Laterani at Rome, and others of that period may be termed the connecting link between the more Modern Gothic, and the Antique, which was now entirely lost. Instead of the bold commanding Portico, we find bundles of clustered pillars, instead of the plain frieze, the justly proportioned cornice and the subordinate architrave, forming at proper intervals, a salutary repose for the eye in surveying its beauties, and a just proportion of light and shade, we find it all frittered away in an endless multiplicity of ornament, and littleness of style. Some, not content with the just share of praise granted to the Gothic, for want of acquaintance with its elder sister, wish to claim for it an undue superiority, by ranking it above the chaste simplicity of Grecian forms. Before this superiority can be allowed, it must be proved to our senses, that the majestic simplicity of the Belvidere Apollo, or the Theseus of Lord Elgin, would be equally improved by carving, tattooing, and colouring like a New Zealander.

The style of this period cannot be better illustrated, than by the shrines which were carved with more labour than taste, pinnacles on pillars, canopies, fret work and curious fillagree, gilt and emblazoned without meaning or propriety, tired the eye of the beholder and crowding the interiors of those heavy Saxon buildings, formed a curious

contrast of beautiful tracery to the cumbrous circular pillars of the same period. England, like the rest of Europe, was now fast declining to a barbarous and gloomy period. Petty despotism, comfortless insecurity, and gloomy suspicion erected the dark embattled castle, with its vast and gloomy apartments, its stagnant moat, guard towers, and drawbridges, while perhaps the greatest luxury was clean straw for the master's apartments. Vassalage and Feudalism thinned the cities and destroyed the villages, and for ages, architectural improvement was unknown. Cities began to assume a warlike appearance, and the above-mentioned reason caused them all to be walled. The absence of their kings on religious warfare dimmed the splendour of their courts and paralyzed the efforts of their artists. Magnificence was now only to be displayed in richness of apparel and the number and gaudy accoutrements of their followers. How then in such a time could the arts flourish? How could they advance in any degree towards their original purity, when they were more prized for the worth and cost of the materials they employed, than as specimens of taste? Pompous and sensual were their pleasures, barbarous and uncultivated were their minds.

These enthusiastic warriors, once more quieted by a partial attainment of their object, turned their attention, as formerly, to ease and luxury; and as vehement spirits always rush into extremes, clois-



tering became once more in vogue, which, though not much changing the appearance of their dwellings, served at least to embellish and enlarge the monastic fabrics. The charter granted by Henry the First to the City of London, in the year 1135, and his further confirmation of their privileges of courts of Hustings, Wardmotes, Vestries, and Common Halls, increased the rage for building in the metropolis, augmented the number of public edifices, and by promoting society and social intercourse banished suspicion, created mutual confidence, improved domestic comfort, and while the rest of the kingdom was still in alarms from the apprehensions of danger and the fear of offending the independent nobles, the metropolis greatly improved in quiet and security.

Even the short and turbulent reign of Stephen, assisted the cause of art in some degree; for the licentious and unbounded devastations and extortions of the nobles, the imitation of their stately superiors, by the inferior gentry, and the state of vassalage which it consequently introduced, sensibly swelled the list of independent castles, and their appendages for the enslaved peasantry; becoming the original of a style now very prevalent, which has since obtained the name of the castellated style of architecture. Among the largest of these castles, erected by these turbulent Barons, were, one at Sherbourne, one at Devizes another at Malmsbury, erected by the Bishop of Salisbury in 1139,

and one at Newark by the Bishop of Lincoln; which practice now became very prevalent among the dignified clergy, who followed the example of the secular nobility. Arundel Castle, the fortress of William De Albini, Earl of Sussex, was a large and formidable edifice. Indeed they now became so numerous\* and powerful, that they almost threatened another aristocratical division of the country. Humble private dwellings were destroyed, neglected, or suffered to fall into ruins. Their greater neighbours shortly afterwards shared no better fate; for all the newly-erected castles, built during the reign of Stephen, were rased by his successor, the Second Henry, in whose days Architecture assumed somewhat of a less warlike style. Interior decorations and domestic comforts were more regarded, and by none more than by his luxurious primate Thomas à Becket, whose munificence is proverbial. But however grandeur, considered as consisting in costliness of ornament, might prevail, certainly elegance and comfort would not be found by one of the present day in clean hay and straw, or grass (according to the season) strewed about the apartments to prevent spoiling their sumptuous habiliments. Becket was a munificent patron of arts and genius: in a defence against an accusation of having wasted the public money, he boasted of having repaired many castles, and par-

\* In the year A. D. 1222, there were 1115 castles in England.

ticularly the Royal Palace of London ; so that he certainly deserves a rank among a list of early English Architects ; for although his artist's name is now unknown, we ought at least to allow him the credit we do to some others of later date, who have had their names appended to works more likely to be doubted than his. Now Becket is before us, we ought not to omit mentioning his tomb, as a chef-d'oeuvre of that day, bearing its concomitant marks of style, rich, gaudy and laboured. The style of our national Architecture was now somewhat changed ; the homely erections of their Saxon progenitors were exchanged for the affectations of infinite ornament, the ecclesiastical buildings stretched themselves into ramifications more complex than the course of the Nile, grotesque ornaments and foliage were clustered on every moulding, chapels were dedicated to their saints, and tombs sacred to their holy martyrs in the cause of Christianity were thrust into the interiors wherever there was the smallest space, which with the gaudy trappings of heraldry, destroyed the effect of a bold outline and grand contour.

It would be a curious, and by no means an absurd enquiry, to compare the resemblance between building, dress, and manners. There is little doubt that the styles of the age here mentioned is strictly in point. In the times of Elizabeth and James, the prim ruff and puritanical manners singularly accorded with the inelegance of their buildings—alike

cumbrous and graceless; and even now, to a mind, attentive to such things, the analogy is no less perceptible.

The Crusades which followed in the reign of Richard Cœur de Lion\* were inimical to the arts, though it is not to be doubted that if superstition had left the king free, he had a taste for cultivated pleasures, as he ranks among the troubadours or poets of the age: and also that poetry and painting (if we may call the introduction of armorial bearings by that name) were introduced with and by him into England. In the slothful inglorious reign of John, nothing relative to our purpose is worth the trouble of recording, except the celebrated excommunication by the Pope, which caused all the shrines, altars, chapels, sacellæ, sacristies, &c. to be despoiled of their ornaments, the statues of their saints to be thrown prostrate, and similar other spoiliations, which provided the artists with more work when that restraint was taken off.

Chivalry, so prevalent in this and the preceding reign, introduced much of the Saracenic and Moorish styles. Drawbridges, confined damsels, giants, enchanters, griffons, &c. were wonders imposed on the credulous by those returned from the crusades; with such other incredibilities, as distance prevented their auditors from denying, or attempting to investigate.

Henry the Third was so straightened for money,

\* A. D. 1193.



that it is no wonder we find few architectural records in his reign; he squandered his property on favourites; and whatever *they* might have erected, the art certainly did not make that progress that a reign of 56 years might have warranted; yet he repaired, if he did not erect, Eltham palace, about the year 1270. Edward the First adds nothing to our collection; his thirst for glory and his ardour in the crusades is sufficiently notorious to prevent much search. Neither does the second of that name add much more; velvet beds, silk vestments, embroidered girdles, enamelled armour, jewels, and plate were the favourite luxuries of his time. Arts and manufactures were low, the country from its foreign wars, not very populous, consequently no advancement was made in domestic architecture.

The reign of the third Edward is of much more consequence in our annals. The magnificent Palace of Windsor, and many other buildings of a similar style were erected by him, which, considering the wars he was engaged in, reflects much credit on his memory. The style began to be more bold, simple, and striking; geometrical construction was well understood, and the workmen were excellent; every county was assessed for its quota of artificers in the same manner as for an army. It may be worth the mentioning that tolls for repairing roads were first imposed in this reign, and the first so repaired was from St. Giles's to Temple Bar. A master carpenter was paid 3*d.* per day, and a journey-

man 2d. Edward IV. built Crosby House, about the year 1468, as also the monastery of St. Helen, and repaired London Wall. The reigns of Henry the V. and VI. were not in the least auspicious to the Arts; the glorious warfare of the one and the supine weakness of the other, were alike prejudicial. The wars between the red and white roses encouraged none but the military fortified style, by some termed the Edvardian, which prevailed in all the erections civil and domestic, that were raised under King Edward IV. In the metropolis were now, many rich merchants who lived in a style superior to the inhabitants of any other part of the kingdom, and, in a few instances, advances were made, but more on the side of gaudy magnificence than real improvement in the art. The taste for splendour, show, and addiction to pleasure of this monarch, produced much improvement in domestic architecture; but always frustrated in his schemes, he acquired little more than the merit of introducing a style which was subsequently followed with more success than his turbulent times allowed. Hospitals that were ransacked in that reign, were restored in this, others, (among the most celebrated of which is Christ's Hospital,) were erected; but the style was still dark and gloomy, resembling castles and dungeons, more than convenient dwellings, such as even before this period, began to spread abroad from Italy, the centre of the fine arts, but it was left for after-times to receive their united blossoms.

London undoubtedly cultivated this national style more than any other part of the kingdom, and whatever was deficient in taste was amply compensated in expense by the wealthy citizens. Crosby House was a large and elegant structure, and the architects and workmen had acquired that facility of execution and improvements in style which are now the admiration of all true judges of geometrical construction. The Shrine of William of Wickham, King's College chapel Cambridge, Ely House Holborn, now no more, the hall of Crosby House, the elegance and labour of carving of whose roof is scarcely surpassed by Westminster Hall, or the Mausoleum of Henry the VII., are striking examples of this period.

Indifferent workmanship, profusion of ornament, petty divisions of compartments, overloaded with scrolls, flowers, &c. alike characterise the decline of the art in Rome and the commencement of it in England; but the before-mentioned reasons prevented the introduction of classical architecture into this country, though at the same time it flourished highly in Italy, under Julius the II. Bramante, Michael Angelo Buonarotti, Jacobo Sansovino, Balthazar da Sienna, Antonio da San Gallo, Michael da San Michele, Sebastian Serlio, George Vasari, Giacomo Barozzio da Vignola, and Cavalier Lione. Though from the construction of the monks, from reasons before mentioned, architecture was designed in awkward styles and ill taste, yet the workmanship will always challenge competition,

and if badness of design in their imitations of the Ancients characterized their times, it is much to be feared that badness of workmanship will more than distinguish ours.

(*To be continued.*)

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ARTICLE III. *On the Neglect of ARCHITECTURAL  
WORKS by the Reviewers of the FINE ARTS.*

*To the Editor of "ANNALS OF THE FINE ARTS."*

SIR, June 5th, 1816.

IT is with no little satisfaction that I have read the announcement of your projected Work, "*ANNALS OF THE FINE ARTS.*" It is superfluous to remark that a similar journal has long been a desideratum; for although many excellent critiques on various productions of the Arts have occasionally appeared in newspapers and magazines, they are scattered not only through such a number of volumes, but through so many different publications, as to be expensive to obtain, and not very convenient to consult: and it may well be said of them that they are "*Rari nantes in gurgite vasto.*" Almost every other pursuit has long since had its appropriate journal, in which both professionalists and amateurs can impart the result of their studies, suggest useful hints, and solicit information, with



equal readiness and freedom. Your publication offering similar advantages to the lovers of the fine arts, will doubtless be eagerly welcomed by them: while the “*Review and Register*,” which has appeared for two years in the *New Monthly Magazine*, and whose necessary brevity constituted its greatest defect, sufficiently vouch for your competency to conduct the work in which you have engaged.

ARCHITECTURE will, I trust, meet with all the attention from you that it deserves. This art, although capable of exciting the greatest enthusiasm in those who have attached themselves to it, and who are able to appreciate its various excellencies, is in general so slightly noticed as to excite both surprise and regret. It is an indisputable fact that in no review of the annual exhibitions of the Royal Academy is there any thing approaching to either description or critique, with respect to the Architectural designs. And (with but very rare exceptions,) our reviewers are equally silent as to all works on architecture: yet this circumstance is not equally astonishing, since it is not so much to be expected that publications consisting principally of plates should be noticed in journals intended to discuss the merits of literary, rather than of graphic productions. But, although this may in some degree justify the editors of such journals in their seeming indifference towards so interesting a branch of the fine arts; the want of some information

respecting architectural works is not less felt by those interested in the pursuit.

It will perhaps be said that it is impossible to form an adequate idea of such books, unless by actual inspection; yet the objection, if valid, applies with equal force to remarks on the productions of painting and sculpture.

Murphy's *Arabian Antiquities*, and the complementary volume of Stuart's *Athens*, are capable of supplying two copious, and most interesting articles for the "*Annals of the Fine Arts*," if reviewed with any ability. The latter work would afford an opportunity of comparing the architectural taste of the present day with that of the period at which the first volume appeared, of describing the progress of the pure *Grecian* style in this country since that epoch, and of introducing a comparative survey of this chaster and reformed style of architecture in France, while Wyatt's *Observations on Drury Lane theatre* would prove a subject no less fertile.

I am also of opinion that an occasional *retrospective review* of works, published some time previous to the appearance of your *Journal*, would form an interesting section: here might be noticed the *New Vitruvius Britannicus*, Malton's *London*, and *Dublin*, Nattes' *Bath*, and *Paris*, Ackermann's, *Westminster*, *Oxford*, and *Cambridge*, Wilkins's *Magna Græcia*, Dallaway, &c. &c. &c.

The biography of our architects is lamentably neglected; if at any time a memoir reaches the

columns of a magazine, it is written with such penury of information as to mortify and disappoint : if any one doubts this, let him turn to the jejune accounts of Adam, Chambers, Revett, Revely, Holland, &c. in the magazines of their day. But the time is, I trust, arrived when architects (and there are among them men of liberal education and considerable intellectual attainments) will be anxious to assert the dignity of their art, and eager to raise some literary memorial of their departed predecessors, or contemporaries. These hints are probably unnecessary, as you may have made every arrangement for obtaining the most copious communications upon architecture in all its branches ; let them at least testify my zeal for your success.

Your's, &c.

\*H\*

P. S. I forgot to remark, that observations on scene painting and theatrical costume would afford many interesting essays, and not be misplaced in a *Journal of the Fine Arts*.

ARTICLE IV. *On a Mistake in the Synopsis of the  
TOWNLEIAN GALLERY at the BRITISH MUSEUM.*

*To the Editor of ANNALS OF THE FINE ARTS.*

SIR,

London, June 1st, 1816.

I TAKE the liberty, through the medium of your new work, (to which I wish the most complete success, as it is one that was much and long wanted,) of correcting an error in the Synopsis of the Townleian Antiquities at the British Museum; in which the fine *Canephora* in Room 2 is falsely called a *Caryatide*, which probably arose from the erroneous application of one name for the other by modern authors. Caryatides, so called from *Carya*, a city of Peloponnesus, are figures in long drapery, used to support entablatures instead of columns and pilasters: the origin of which, according to Vitruvius, is that the inhabitants of *Carya* made a league with the Persians against the other states of Greece, but the Persians being conquered, the Caryates were afterwards besieged, their city taken and reduced to ashes, the men put to the sword, and the women carried away captives. To perpetuate the memory of this victory, the conquerors caused public edifices to be erected, in which, as a mark of degradation and servility, the figures of the captives were used instead of columns, for the purpose of transmitting to posterity their treachery and punishment. Now, sir, I con-



tend there is not one of these distinguishing marks of servility or punishment in the figure thus erroneously called a Caryatide. But let us examine what a *Canephora* is, and what greater relation it bears to this other species of substitutes for columns; *Canephoræ*, from *Κανεον*, or *Κανες*, and *Φερω*, were the young and noble females who carried baskets of flowers on their heads on the festival of Minerva, and representations of them are only properly introduced by the side of an altar, and to this class the statue evidently belongs. *Canephoræ* were never used by the Greeks instead of columns, yet a Roman architect has applied some very fine antique *Canephoræ*, supposed to be copies of the celebrated ones of Polycletes, to support a cornice in the manner of Caryatides in the celebrated Villa Albani. In this I am amply borne out by the learned Visconti in his work on the Elgin Marbles (pp. 48, 9, of the French, or pp. 51, 2, of the English translation) to which I beg leave to refer your readers. Hoping you will favour me with an insertion of the above,

I am Your's, &c.

STATUARIUS.

ART. V. *Analysis of the Poem called "LIBERTY."*

By JAMES THOMSON, *Author of the "Seasons,"*

*To the Editor of "ANNALS OF THE FINE ARTS."*

SIR,

London, June 4th, 1816.

TO rescue a beautiful and neglected poem, as fertile in its exquisite elucidation of the fine arts, as it is excellent in literary merits, from long and unmerited obscurity, is a task deserving of some praise for the goodness of its intentions, even if it is not executed in the most masterly style. A very extraordinary degree of apathy and neglect has been the fate of one of the most elegant descriptive poems in the English language, the "LIBERTY" of Thomson. Dr. Johnson, whose bigotted Toryism, and confined views of polity, tinctured all his actions, hated the very name of Liberty, and confounding the philosophical poetical visions of the poet, with the political party he associated with, conceived it was only an apology for licentiousness, or in praise of that which every one knew full well how to value. The contempt with which this truly great critic has treated this poem, has contributed in a very great degree, if not totally, to the little acquaintance of the public with its beauties; to increase which is the intention of the following communication.

The poem is divided into five parts, and is dedicated to Frederic Prince of Wales, the father of our present venerable and afflicted monarch, from whom the poet received both honourable protection and truly royal bounty. The first part is "ANCIENT AND MODERN ITALY COMPARED;" the second part is "GREECE;" the third, "ROME;" the fourth, "BRITAIN;" and the fifth is called the "PROSPECT." The whole poem is thrown into the form of a vision; its scene, the ruins of ancient Rome; the GODDESS OF LIBERTY, who after the first apostrophe is supposed to speak through the whole, is designated as BRITISH LIBERTY. The poem opens with a pathetic apostrophe to the memory of the honourable Charles Talbot, son of Lord Chancellor Talbot, whom the poet accompanied on his travels, improving his poetical taste, and acquiring that just knowledge of the fine arts that so supereminently shines forth in the verses of this poem. This young nobleman, who was highly endowed by nature, and accomplished by education, rendered this a delightful task to his companion, and laid the foundation of that friendship which so highly redounded to the honour of both; which was at last severed only by death itself, and occasioned the following beautiful apostrophe to the untimely fate and green memory, of his youthful friend and fellow traveller.

“ O my lamented TALBOT ! While with thee  
The *Muse* gay rov'd the glad Hesperian round,  
And drew the *inspiring breath of ancient arts* ;  
Ah ! little thought she her returning verse  
Should sing our darling subject to thy shade.”

The poet next describes the scene of his poem,  
amidst the ruins of ancient Rome, in the following  
beautifully descriptive verses :

“ Musing I lay ; warm from the sacred walks,  
Where, at each step, imagination burns :  
While scatter'd wide around, awful, and hoar,  
Lies a vast monument, once-glorious *Rome*,  
The tomb of empire ! ruins ! that efface  
Whate'er of finish'd modern pomp can boast.”

The imagination here follows the poet through that  
wide desolating scene, the ruins of the world of  
ancient art. The next quotation shows the power  
of Thomson as a descriptive poet, in the personifi-  
cation of his Goddess of Liberty, which, with the  
enthusiastic fondness of a Briton, he has embla-  
zoned with the insignia of her favourite isle. The  
description of the world of thought, is in the finest  
vein of poetical feeling.

“ SNATCH'D by these wonders to that world, where thought  
Unfetter'd ranges, fancy's magic hand  
Led me anew o'er all the solemn scene,  
Still in the mind's pure eye more solemn drest,  
When straight, methought, the fair majestic POWER  
Of LIBERTY appear'd. Not, as of old,  
Extended in her hand the cap, and rod,  
Whose slave-enlarging touch gave double life :  
But her bright temples bound with BRITISH oak,”



“ And naval honours nodded on her brow.  
 Sublime of port : loose o'er her shoulder flow'd  
 Her sea-green robe, with constellations gay.  
 An island goddess now ; and her high care  
 The queen of isles, the mistress of the main.”

How finely descriptive ! what a subject for the painter or the sculptor ! how new, and yet how perfectly he has depicted this dearest best gift of heaven to man ! what a description for the pencil of West or Haydon, or the chissel of Flaxman ! To transcribe all the beauties of this grand poem would far exceed my limits, yet before this part is left, the attention is forcibly rivetted by the feelings of this truly British poet.

“ My heart beat filial transport at the sight ;  
 And as she mov'd to speak, th' awakened *Muse*  
 Listen'd intense. Awhile she looked around,  
 With mournful eye the well-known ruins mark'd,  
 And then, her sighs repressing, thus began.”

The Goddess then gives a splendid view of ancient Italy, particularly of Rome, the great republic  
 “ that glow'd sublime

With the mix'd freedom of a thousand states ;”  
 in all her glory and magnificence. In “ Umbria's closing vales.” On “ Baia's viny coast.” But as I wish to call the attention of your readers more particularly to his beautiful and tasteful descriptions of the finest works of art, in “ thoughts that glow, in words that burn,” I shall confine myself in this communication exclusively to them, leaving his other beauties, which are by no means

thinly strewn, to your readers' own discoveries, or a future letter. He next contrasts ancient Rome with modern Italy, describing

" Her streets, her temples, palaces and baths,  
Full of fair forms, of Beauty's eldest born,  
And of a people cast in virtue's mould ;  
While SCULPTURE lives around, and Asian hills  
Lend their best stores to heave the pillar'd dome ;  
All that to Roman strength *the softer touch*  
*Of Grecian art can join.*"

She then laments the

" rich remains  
Of Marbles now unknown, where shines imbib'd  
Each parent ray ; these massy columns, hew'd  
From Afric's farthest shore ; one granite all  
These obelisks high-towering to the sky,  
Mysterious mark'd with dark Egyptian lore ;  
These endless wonders that this sacred way\*  
Illumine still, and consecrate to fame ;  
These fountains, vases, urns and statues, charg'd  
With the fine stores of *art-completing Greece* :  
Mine is, besides, thy every later boast ;  
Thy BUONAROTTI'S, thy PALLADIO'S mine ;  
And mine the fair designs which RAFFAELLE'S soul  
O'er the live canvas emanating, breathed."

Nothing exemplifies the refined taste of Thomson in art, more than his clear and decided preference through all his works, of the style of ancient GREECE over that of ROME ; which was at that time by no means so prevalent as since the illustrations of her architecture and sculpture, by STUART, REVETT, WILKINS, and others, and by the

\* Via Sacra.

important accession to the arts of England, by the indefatigable, patriotic, and unrewardable importation, nay salvation from ruin, of those immortal relics of the hand and school of Phidias, which are known, and shall for ever honourably be known, by the name of the ELGIN MARBLES. This just feeling, this true understanding of her supereminence in art, calls forth the following brilliant apostrophe,

“ OH GREECE ! thou sapient nurse of finer arts ;  
Which to bright science, blooming fancy bore,  
Be this thy praise, that thou, and thou alone,  
In these hast led the way, in these excell'd,  
Crowned with the laurel of assenting time.”

The most enthusiastic admirer (from long study and conviction) of the Elgin wonders, Haydon, or Canova himself, could not have worshipped the spirit, the mind, that directed the hand of the ancient Grecian artists, with more spirit or fidelity. My next extracts will be longer, and I shall leave them without comment. Still apostrophizing ancient Greece, he proceeds :

“ Heroic song was thine, the fountain-bard,\*  
Whence each poetic stream derives its course.  
Thy fair ideas, thy delightful forms,  
By love imagined, by the Graces touch'd,  
The boast of well pleased Nature ! SCULPTURE seized,  
And bade them ever smile in Parian stone.  
Selecting beauty's choice, and that again  
Exalting, blending in a perfect whole,  
Thy workmen left even nature's self behind.

\* Homer.

There beaming full, it shone, expressing Gods ;  
 JOVE's awful brow, APOLLO's air divine,  
 The fierce atrocious frown of sinewed MARS,  
 Or the sly graces of the Cyprian Queen.  
 Minutely perfect all ! each dimple sunk,  
*And every muscle swelled, as nature taught.*  
 In tresses, braided gay, the marble waved,  
 Flowed in loose robes, or thin transparent veils ;  
*Sprung into motion, softened into flesh,*  
 Was fired to passion, or refined to soul."

This is truth, powerful, triumphant truth ! criticism and description can go no farther ; and now triumphantly may the supporters of the truths of the theory of the Elgin marbles ask, does not these lines, particularly those which I have emphatically marked, describe their very beauties and perfections as lively as if they were even now before our eyes ? But to proceed,

" Nor less thy pencil, with creative touch,  
 Shed mimic life, when all thy brightest dames,  
 Assembled, ZEUXIS, in his Helen mixed.  
 And when APELLES, (who peculiar knew  
 To give a grace that more than mortal smiled,  
 The soul of beauty,) called the Queen of Love  
 Fresh from the billows, blushing orient charms.  
 Even such enchantment then thy pencil pour'd,  
 That cruel-thoughted war the impatient torch  
 Dash'd to the ground, and, rather than destroy  
 'The patriot picture, let the city 'scape."

This latter incident refers, as is well known, to the historic fact, so honourable to the arts and the feelings of the conqueror, when Demetrius besieged



Rhodes, and could have reduced the city, by setting fire to that quarter of it where stood the house of the celebrated Protogenes, he chose rather to raise the siege than hazard the burning of a famous picture called Jasylus, the master piece of that painter.

The poet now proceeds to describe the infancy of the sister arts and their attributes, with no less justness and precision :

“ First, eldest SCULPTURE taught her sister art  
*Correct design*, where great ideas shone,  
 And in the secret trace expression spoke :  
 Taught her the graceful attitude, the turn,  
 And beauteous airs of head : the native act,  
 Or bold or easy ; and, cast free behind,  
 The swelling mantles well adjusted flow.  
 Then the bright Muse,\* their eldest sister, came,  
 And bade her follow where she led the way ;  
 Bade earth, and sea, and air, in canvas glow ;  
 Gave her gay fable, spread *invention's* store,  
 Enlarged her view, taught *composition* high,  
 And just *arrangement*, circling round one point,  
 That starts to sight, binds and commands the whole.  
 Caught from the heavenly Muse a nobler aim,  
 And *scorning the soft trade of mere delight*,  
 O'er all thy temples, porticoes, and schools,  
*Heroic deeds* she traced, and warm displayed  
 Each mortal beauty to the ravished eye.

*These* rouse to glory, while to rural life  
 The softer canvas oft reposed the soul.

To *public virtues* thus the smiling arts

\* Painting.

Unblemish'd handmaids served, the Graces they  
To dress this fairest Venus.

. . . . .

IN ARCHITECTURE, too, thy rank supreme !  
That art where most magnificent appears  
The little builder man ; by thee refined,  
And smiling high, to full perfection brought.  
Such thy sure rules that Goths of every age,  
Who scorn'd their aid, have only loaded earth  
With laboured heavy monuments of shame ;  
Not those gay domes that o'er thy splendid shore  
Shot, all proportion, up. First unadorned,  
And nobly plain, the manly DORIC rose ;  
Th' IONIC then, with decent matron grace,  
Her airy pillar heaved ; luxuriant last,  
The rich CORINTHIAN spread her wanton wreath ;  
The whole so measured true, so lessened off,  
By fine proportion, that the marble pile,  
Formed to repel the still or stormy waste  
Of rolling ages, light as fabrics looked  
That from the magic wand aerial rise.

Who in reading these descriptions cannot but admire the high enthusiasm, the deep love, and the great knowledge in art, of the writer of these spirited and accurate lines ? With the judgment of the most learned pictorial critic he correctly defines the necessity of correct design, invention, composition, and arrangement ; teaches the painter to assume a " nobler aim ;" to scorn the humbler task of " mere delight ;" assumes to direct that " heroic deeds" should be traced, and dedicated to " public virtues ;" which lesson I seriously hope may not be lost on the patron, the connoisseur, and

the professor of the fine arts. Then for his skill in architecture, it proves his taste, his judgment the fountains from which he drew his knowledge to be of the purest and chastest order, not dictated by the fashion, the canons, the authors of the day. Had he drawn his knowledge in this art from books, or the polluted sources of the Italian and French schools, five orders would have been his theory, but on the contrary, he gives the three ancient and only types of the orders, characterizes and describes them with the precision of a disciple of Phidias, Callicrates, or Ictinus. The *manly* Doric, the *matronly* Ionic, the *rich* Corinthian, leaving the invading Tuscan, and the hybrid Composite to their deserved obscurity, depicting them with more precision and beauty than they ever before experienced. The poet then continues through a varied strain till he describes the revival of the arts in Italy, the discovery of the works of the ancients, where

“ Amid the hoary ruins SCULPTURE first,  
Deep digging, from the cavern dark and damp,  
Their grave for ages, bid her marble race  
Spring to new light. Joy sparkled in her eyes,  
And old remembrance thrilled in every thought,  
As she the pleasing resurrection saw.”

Who, I would ask, does not see in the following lines, the very statue itself before his eyes ?

“ In leaning site, respiring from his toils,  
The well known hero,\* who delivered Greece,

\* The Farnese Hercules.

His ample chest, all tempest with force,  
Unconquerable rear'd. She saw the head,  
Breathing the hero, small, of Grecian size,  
Scarce more expansive than the sinewy neck;  
The spreading shoulders, muscular, and broad;  
The whole a mass of swelling sinews, touch'd  
Into harmonious shape; she saw, and joy'd."

Or the beautifully proportioned figures of Me-  
leager and the Fighting Gladiator,

"The yellow hunter, Meleager, raised  
His beauteous front, and through the finish'd whole  
Shows what ideas smiled of old in Greece.  
Of raging aspect, rushed impetuous forth,  
The Gladiator. Pityless his look,  
And each keen sinew braced, the storm of war,  
Ruffling, o'er all his nervous body frowns."

That most beautiful and pathetic work called the Dying Gladiator, is in his most felicitous style, just, powerfully descriptive; in fact, presenting the very action of the statue, in clear, perspicuous and melodious lines. Mark how he describes his attitude and passions, sname, indignation, unaccomplished rage: alone, it would furnish a subject worthy of Canova, or Bankes; and I question not but were it possible, that could they have illustrated it in marble, without having seen the antique, their skill aided by the following description would have produced almost a counterpart of this celebrated work.



Mark the spirit and truth of the following lines :

“ The dying other,\* from the gloom she drew,  
Supported on his shortened arm he leans,  
Prone, agonizing ; with incumbent fate  
Heavy declines his head, yet dark beneath  
The suffering feature *sullen vengeance* lowers,  
*Shame, indignation*, unaccomplish'd rage,  
And still the cheated eye expects his fall.”

His description of the Apollo Belvidere is scarcely less accurate and beautiful ; but what words can fully and duly describe this marvellous relic of ancient art ?

“ All conquest-flushed, from prostrate Python came  
The quivered God. In graceful act he stands,  
His arm extended with the slackened bow.  
Light flows his easy robe, and fair displays  
A manly softened form. The bloom of gods  
Seems youthful o'er the beardless cheek to wave :  
His features yet heroic ardour warms ;  
And sweet subsiding to a native smile,  
Mixt with the joy, elating conquest gives,  
A scattered frown exalts his matchless air.”

In the following description of the no less celebrated work the Medicean Venus, “ the statue that enchants the world,” it is easy to trace Thomson's Canons of Beauty, the type of his Amanda, the original of his Musidora, and her graceful attitude when just preparing to lave her beauteous limbs in the stream, unconscious of beholders, ignorant of the joyous inspection of her beloved Damon.

\* The dying Gladiator.

“ On Flora moved, her full proportioned limbs  
Rise through the mantle fluttering in the breeze.  
The Queen of Love arose, as from the deep  
She sprung in all the melting pomp of charms.  
Bashful she bends, her well taught look aside  
Turns in enchanting guise, where dubious mix  
Vain conscious beauty, a dissembled sense  
Of modest shame, and slippery looks of love.  
The gazer grows enamoured, and the stone,  
As if exulting in its conquest, smiles.  
So turned each limb, so swelled with softening art,  
That the deluded eye the marble doubts.”

In his description of the Laocöon and his two sons, the poet has been less fortunate, although he has taken much pains, and described it more at length ; but who could describe after Virgil, without inferiority ? Indeed the subject is not so congenial with the feelings and style of Thomson, as the softer passions. The groupe itself has been lifted above its rank ; yet our poet falls into the fashion, and extolls it, as many had done before him, as the chef d'œuvre of ancient art. My principal objection against this celebrated groupe, is its want of nature and proportion ; the children have more the air of little men than youths ; and there is such a want of breadth, so observable in the best of the Greek works, that it looks a heap of knobs and lumps. But to our poet :

“ At last her utmost master piece she found,  
That Maro fired ;\* the miserable sire,

Vide *Æneid* 11, v. 199, 227.

Wrapt with his sons in fate's severest grasp.  
 The serpents, twisting round, their stringent folds  
 Inextricable tie. Such passion here !  
 Such agonies ! such bitterness of pain !  
 Seem so to tremble through the tortured stone  
 That the touched heart engrosses all the view.  
 Almost unmarked the best proportions pass,  
 That ever Greece beheld and seen alone,  
 On the rapt eye th' imperious passions seize ;  
 The father's double pangs, both for himself  
 And son's convuls'd ; to heaven his rueful look,  
 Imploring aid, and half accusing, cast ;  
 His fell despair with indignation mixt,  
 As the strong curling monsters from his side,  
 His full extended fury cannot tear.  
 More tender touched, with varied art, his sons  
 All the soft rage of younger passion show :  
 In a boy's helpless fate one sinks oppress'd,  
 While yet unpierc'd the frightened other tries  
 His foot to steal out of the horrid twine."

With this, the poet concludes the sculpture of  
 the ancients, and proceeds to analyse the works of  
 modern artists ; and with exemplary taste and know-  
 ledge begins with the modern Colossus of the fine  
 arts, Michel Angelo, to whom he thus introduces  
 his readers.

" She bore no more but straight from Gothic rust  
 Her chissel clear'd, and *dust and fragments* drove  
*Impetuous round.*\* Successive as it went

\* It is reported of Michael Angelo Buonarotti, the most  
 celebrated master in modern sculpture, that he wrought with  
 a kind of inspiration, or enthusiastical fury, which produced  
 the effect here described.

From son to son, with more enlivening touch,  
From the brute rock it call'd the breathing form,  
Till, in a legislator's awful grace  
Dress'd, Buonarotti bid a Moses\* rise,  
And looking love immense, a Saviour God."\*

Leaving Sculpture with these chef-d'œuvres, he next adverts to Painting, the most lovely, intelligent, and interesting, of the sister arts.

"Of these observant, PAINTING felt the fire  
Burn inward. Then extatic she diffus'd  
The canvas, seiz'd the pallet with quick hand,  
The colours brew'd, and on the void expanse  
Her gay creation pour'd her mimic world."

The attention of your readers is particularly called

\* Esteemed the two finest pieces of modern sculpture; a *cas* from the Moses, moulded on the original, by permission of the Pope, we are happy to hear, will shortly arrive in London. The only one in existence is in the Museum at Paris, but as the figure is half immersed in a niche it only presents the front, but that now casting will present the entire figure, as Mr. Day, to whose patriotic exertions we are indebted for that beautiful fac-simile of the stupendous figure said to be by Phidias on the Monte Cavallo at Rome, has obtained permission from his Holiness, to have the figure removed from its niche, which it has been at a great expense, under the direction of his illustrious friend Canova, and the moulders are now at work. When we consider the immense expense Mr. Day has incurred, and is still incurring, to introduce some of the finest specimens of ancient and modern art, and how little attractive his exhibition is to the general eye, it certainly behoves Government or the British Institution to *purchase* casts, or in some other way repay, *part of this gentleman's heavy expenses*, in forwarding the fine arts of his native country.



to the just criticism, intelligence, and truth of the following divisions and descriptions of *manner*:

“Poor was the *manner* of her eldest race,  
 Barren and dry, just struggling from the taste,  
 That had for ages scar'd in cloisters dim  
 The superstitious herd, yet glorious then  
 Were deem'd **their** works, where undevelop'd lay  
 The future wonders that enrich'd mankind,  
**And** a new light and grace o'er Europe cast.  
**Arts** gradual gather streams. Enlarging this  
 To each her portion of her various gifts  
 The goddess dealt, to none indulging all;  
 No, not to RAPHAEL. At kind distance still  
 Perfection stands, like happiness, to tempt  
 Th' eternal chase in elegant design,  
 Improving nature, in ideas fair,  
 Or great, extracted from the fine antique;  
 In *attitude, expression, air*, divine,  
 Her sons of ROME and FLORENCE bore the prize.  
 To those of VENICE she the magic art  
 Of *colours* melting into colours gave.  
 Theirs, too, it was by one embracing mass  
 Of *light and shade*, that settles round the whole,  
 Or varies tremulous from part to part,  
 O'er all a building harmony to throw,  
 To raise the picture and repose the sight.  
 The Lombard school\* succeeding mingled both.”

To modern architecture he gives but small notice, only just mentioning her; and modern music he dismisses with but little more attention in the following extract:

\* The School of the Carac i.

“Mean time dread fanes and palaces around  
Reared the magnific front. Music again  
Her universal language of the heart  
Renewed ; and rising from the plaintive vale,  
To the full concert spreads, and solemn quire.”

With these I shall at present take my leave, hoping that they are sufficient to attract the notice of your readers, professional and amateur, and to induce them to open the book and pay due attention to this fine but neglected poem ; for if I succeed in procuring it but one admirer of sound sense and discernment, I shall feel myself amply repaid. I am, Sir,

Yours, &c.

PHILO-GRAPHICUS.

ART. VI. *Letter I. Of a SERIES on MONUMENTAL SCULPTURE and ARCHITECTURE, addressed to F. L. Chantrey, Esq. Sculptor. By John Galt, Esq.*

Weymouth St. Portland Place.

MY DEAR SIR, Sept. 3, 1815.

I TRUST you will pardon me for troubling you with my ideas on the subject of the Waterloo Monument. I take it for granted that you intend to offer a design, and I am desirous of knowing what you think of mine, before I see your plan.

The Palace voted to the Duke of Wellington, I

conceive, should be considered as the tribute due to his Grace's share in the victory, and the Monument as that which is to be paid to the Army. The appearance of the Duke, should not therefore be too obtrusive among the ornaments; and as the names of those who fell in the battle are to be inscribed on the monument, it should possess a sepulchral character.

I do not apprehend that a pillar will be chosen on this occasion. A pillar of itself represents nothing; when supporting a statue, it implies that the original was elevated by his merits, above his fellow citizens. Besides, it is not the skill of a commander, but the fortitude of an army, that we celebrate; and an army could not be very well exhibited on the top of any column, either literally, or by an allegorical statue.

A triumphal arch is equally inappropriate. I conceive that the feeling, which is the mental principle of the triumphal arch, is that which induces us to throw our doors wide open at the approach of the Great. Among the Romans, the triumphal arch marked the way by which the hero was conducted to the Capitol; but as we are not in the practice of decreeing triumphs, it would want that fitness and propriety, which it is the aim of all dignified art to consecrate as the first principle of ornaments.

If a single colossal statue should be preferred, it must be allegorical. But allegories are in this

instance objectionable, because the monument is for the eyes of the multitude ; and allegories, by requiring explanations, are liable to be misunderstood. In saying that the statue must be allegorical, I do not mean that it should be either a Britannia, or a Victory. The principle would be the same, whether you made choice of the Prince Regent, the Duke of Wellington, or a Dragoon ; a dissertation would be requisite in either case to inform the world why the image was "*set up.*"

The Waterloo trophy ought to be simple in its form, and sublime by its magnitude and solidity. It should indeed be so constructed, that even in ruins, it would serve to testify to posterity the sense which the age had of the victory. It occurs to me that a **SARCOPHAGUS** might be so constructed and so situated, as to combine every thing required in such a monument. An edifice of the description proposed, placed on a pedestal of not less than a hundred feet square, would form the substance of a monument not inferior to any thing of the antients.

The exterior of the pedestal might be sculptured in such a manner as to appear a congregated mass of the spoils of war, and its magnitude would indicate the greatness of the victory. The exterior of the sarcophagus might also be embossed with bas-reliefs, and its magnitude, like that of the pedestal, would indicate the number of the slain. The height of the whole pile should not exceed two hundred feet. Such a structure, placed in any of



the squares at the west end of the town, would give a feature to that quarter of the metropolis, almost equal in grandeur of effect, to the dome of St. Pauls.

The exterior of the whole wall should be encrusted with granite; but as I propose that the pedestal should be solid, I would fill it up with a composition of lime, gravel, and pulverised clay, mixed with water, which consolidates into a mass as solid and as durable as stone. I have seen the walls of a castle constructed of these materials, of which the antiquity was well ascertained to be more than six hundred years.

The bas-reliefs on the sarcophagus might be made of the cannon taken in the field of battle. But I am averse to the idea of employing any material, which the necessities of some future age might induce the state or the people to convert to another use. The removal of the brass from the column of Justinian, at Constantinople, is a warning that cannot at this time, I fear, be often enough repeated.

It has also occurred to me, that a staircase might be constructed within the pedestal, to lead into the interior of the sarcophagus, which I propose should be formed into a grand sepulchral chamber of about seventy feet square; on tablets round the walls, the names of the soldiers might be inscribed regimentally, leaving space enough for the painters to exercise their skill, while statues and busts of

the officers, to be placed there by their friends, would appropriately furnish this solemn apartment ; the roof of which ought to rest on gigantic columns, and be so constructed as by its weight, to add to the solidity of the whole pile.

In raising *the rough* of this great edifice, I would employ the garrison of London, by augmenting the pay of the soldiers ; and estimating the expense, by the cost of the granite used in the Strand Bridge, I think the whole would be completed for a sum not exceeding one hundred thousand pounds. The ornamental parts are, of course, not included in this estimate. The bas-reliefs, statues and pictures, would require a long time to finish, and the expence becoming in consequence annual, would not be felt among the ordinary Parliamentary grants of the year.

Entreating your pardon for taking so great a liberty as this, I remain,

My dear Sir,

faithfully yours,

JOHN GALT.

To F. L. Chantrey, Esq.

## REVIEW OF THE PUBLIC EXHIBITIONS, NEW PRINTS, BOOKS, &c.

### ART. VII. *The Exhibition of the Royal Academy, 1816.* *The Forty-eighth.*

Et impendi laborem ac periculum, unde emolumentum atque honos speretur. Nihil non aggressuros homines, si magna conatis, magna præmia proponantur.—*LIVY*, lib. IV. sect. 35.

THE present Exhibition does not rank high in works of history, poetry, or fancy, yet the portraits are unusually excellent, and, we are sorry to add, numerous. The Committee of Academicians, who superintend the arrangements of the Exhibition, more commonly known by the name of the Hanging Committee, have been accused, and with great justice, of gross partiality in the execution of their office. We shall spare their feelings by omitting the mention of their names, hoping this may be the last occasion for such complaints, and that the Academy will prevent the repetition of such well-founded remonstrances as we know have reached their ears.

Our first Number being so deeply engaged for arrears, will oblige us to notice the Public Exhibitions with brevity, that *all* may be noticed. We shall therefore enumerate a few of the best and most interesting works of Painting, Sculpture, and Architecture, with a few short Remarks on their leading features.

No. 6. *Portrait of the late Lieut.-General Sir Thomas Picton, K. G. C. B.* - - - M. A. Shee, R. A.

A whole length of this gallant and lamented hero, painted with firmness and precision, and in an excellent tone of colour.

No. 7. *Shrimp Boys near Cromer.* W. Collins, A. R. A.

This is a most fascinating picture, replete with truth, delicacy, and effect; the sands and the little fishermen are touched with nature, and the whole reflects the highest credit on Mr. Collins's pencil.

- No. 9. *The deserted Child found: painted to illustrate a poem entitled, The Social Day.* - - - A. Cooper.

This is a very pathetic incident, that proves Mr. Cooper's powers to be above that of a mere animal painter; the sleeping deserted infant is sweetly painted, and the reflecting look of the old sportsman as well imagined; the sagacity of the dog who has made the discovery, and even the curious look of the horse, are highly natural and affecting.

- No. 12. *Portrait of John Julius Angerstein, Esq.*

Sir T. Lawrence, R. A.

A forcible speaking likeness of a liberal patron of the fine arts, marked with the distinguishing characteristics of Sir Thomas's pencil, and is one of the best specimens of British portraiture.

- No. 15. *The Punishment of Dirce.* - H. Howard, R. A.

This classical and difficult subject is well treated by the worthy Secretary; but it is not among the best of his works. The expression of the countenances of the actors are tame and uninteresting, and not in unison with the action. It is, however, an excellent piece of colouring and drawing.

- No. 19. *Portrait of Lord Hill.* - Sir W. Beechy, R. A.

An excellent whole length, not unworthy the confirmed reputation of the painter.

- No. 20. *Portrait of C. Hatchett, Esq.* T. Phillips, R. A.

This is without exception the very best head in the Exhibition, uniting in itself a truth of colour, effect, and nature, that is not surpassed by any production of the British School.

- No. 25. *Portrait of the Bishop of London.*

Sir T. Lawrence, R. A.

This characteristic portrait of the learned prelate must add to the reputation of the painter, and of the School of which he is so shining an ornament.



- No. 29. *The Archangel Michael leaving Adam and Eve, after having conducted them out of Paradise.*

T. Phillips, R. A.

Mr. Phillips's few attempts at history have been so successful, that it is to be regretted he does not oftener indulge himself in its practice: he would then leave that individuality of touch and colour that always distinguishes the compositions of professed portrait painters.

- No. 33. *Tam O'Shanter.* - - T. Stothard, R. A.

Humourous and appropriate, but too much vitiated by that ideal tone of colouring that marks all the productions (except that gem of art, his Canterbury Pilgrims) of Mr. Stothard, who is confessedly the most inventive genius of our School.

- No. 40. *Portrait of J. Northcote, Esq.* R. A.

G. H. Harlow.

An admirable likeness and most beautiful specimen of colouring of a deserving veteran of the Academy.

- No. 46. *Portrait of a Nobleman.* - - G. Dawe, R. A.

This is a striking example of the fidelity of Mr. Dawe's pencil. The likeness, that of the Earl of Limerick, being well preserved, the drawing good, and the colouring prepossessing. He has been most happy in the execution of a likeness, the peculiarly marked and distinctive expression of which, required a ready hand and quick conception of character.

- No. 48. *Portrait of the Marchioness of Stafford.*

Sir T. Lawrence, R. A.

A faithful portrait, but inferior to the well remembered likeness of this lady by Phillips, a few years ago.

- No. 55. *The Temple of Jupiter Panhellenius restored.*

J. M. W. Turner, R. A.

A clear, well-painted picture of the British Claude, that embraces the beauties of a first-rate landscape painter, with the knowledge of a professed architect.

No. 61. *Field Marshal H. R. H the Duke of York.*

Sir T. Lawrence, R. A.

His Royal Highness is here represented in a Field-Marshal's uniform, over which he wears the robes of the Order of the Garter, which are gracefully arranged, and forms a brilliant specimen of colouring.

No. 63. *Going to Market.* - - W. Collins, A. R. A.

A natural unaffected and highly-pleasing picture.

No. 64. *Europa.* - - - - B. West, P. R. A.

A cabinet picture, full of the characteristics of the President's pencil.

No. 67. *A Scene from Don Quixote. The Landscape painted by J. J. Chalon.—Sancho Panza delivering the message from the Knight to the Duchess.*

A. E. Chalon, R. A. Elect.

The union of these professors has produced an excellent illustration of the highly-wrought comic scene of the inimitable Cervantes; the character and costume are most admirably preserved, particularly those of the Duchess and the Cavalier on her right: nor should the rich humour of Sancho escape notice.

No. 71. *View of the Temple of Jupiter Panhellenius, in the Island of Ægina, with the Greek national dance of the Romaika: the Acropolis of Athens in the distance. Painted from a Sketch taken by H. Galley Knight, Esq. in 1810.* - - - J. M. W. Turner, R. A.

A companion to No. 55. of equal merit and beauty; the dancing figures form valuable accessories, and are beautifully and gracefully designed.

No. 77. *Portraits of E. Ellis, Esq. and the Painter, M. A. Shee, R. A.*

This excellent picture, painted doubtlessly *con amore*, adds additional reputation to the high character of Mr. Shee, as a portrait painter of first rate talent.

No. 82. *Portrait of Sir W. Beechy, R. A.* G. H. Harlow.

A companion to No. 40., full of truth, vigour, and character.

No. 87. *Portrait of a Lady.* - - - G. Dawe, R. A.

This is a pleasing picture, and has a natural effect : the action is graceful, and the expression agreeable.

No. 92. *Caught in the Rain.* - W. R. Bigg, R. A.

A domestic scene of that nature in which Mr. Bigg has already made himself celebrated, and with the exception of his rain, which is rather coarse and unnatural, is equal to his former efforts.

No. 96. *Portrait of a Gentleman.* - - J. Allen.

This portrait bears the marks of a faithful and not inelegant pencil.

No. 99. *From the ballad of the Children in the Wood.—The Uncle delivering up the Children to the Ruffians.*

T. Stothard, R. A.

Excellent in composition and natural in expression, and to which our observations on his picture of Tam O'Shanter apply with equal force.

No. 103. *Paddy, an old setter : the property of F. Wilson, Esq.* - - - A. Cooper.

Painted with that careful attention to nature that designates all this painter's efforts.

No. 112. *Portrait of H. R. H the Duke of Sussex.*

Sir W. Beechy, R. A.

This is not only the best portrait that has been painted of his Royal Highness, who has been sadly misrepresented on canvas of late, but must rank among the best productions of Sir William's pencil ; he is represented in Highland costume, as Earl of Inverness, which accommodates itself to the full form of the Duke with becoming effect.

No. 115. *The Crucifixion.* - - E. Bird, R. A.

Although this subject is rather hacknied, yet Mr. Bird has treated it in an excellent manner. The picture requires much investigation, and affords additional pleasure at each fresh view. It is a pity this excellent painter does not adopt a lighter pencil and less opacity of shadows.

No. 116 *From the Lady of the Lake.* - R. Cook.

Tasteful, elegant, and appropriate, giving the author with considerable taste.

No. 117. *From the Lady of the Lake.* - R. Cook.

No unworthy companion to the last.

No. 119. *The Presentation in the Temple.* R. Westall, R.A.

An excellent specimen of Mr. Westall's best style, marked with his characteristic beauties, and defects of mannerism.

No. 125. *The Rabbit on the Wall: a candle-light amusement.* - - - - - D. Wilkie, R.A.

A peasant is here amusing his children by the well-known trick of making the shadow of a rabbit on the wall by his hands, and beaming with that closeness of observation, truth of character, and excellence of finish, that characterise all Mr. Wilkie's productions.

No. 126. *From the Lady of the Lake.* - R. Cook.

No. 127. *From the Lady of the Lake.* - R. Cook.

Both these pictures are adequate companions to 116 and 117 by the same painter.

No. 147. *Portrait of Mr. Sheriff (now Sir Thomas) Bell.*

Mrs. Bell.

This honorary Exhibitor would do credit to a professor, for her portrait of the worthy Sheriff, her husband, has all the qualities of a good picture.

No. 165. *Portrait of Mrs. Thelwall.* - J. Lonsdale.

An interesting portrait of a very amiable woman, beaming with intelligence and feminine delicacy; equal for character, correct drawing, and chaste colouring, to most in the room.

No. 166. *Portrait of Mr. T. Bewick, the celebrated Engraver on Wood, and Author of the History of British Birds, &c.* - - - - - W. Nicholson.

A forcible likeness of a man of true genius; and the original from which a very fine and spirited etching has been made by a young engraver of great promise of the name of Ranson.



No. 175. *The Entrance to the Pool of London.*

A. W. Calcott, R. A.

Too much cannot be said of this grand production; it is scarcely surpassed for verisimilitude and all the higher excellencies of its class, by the celebrated Canal of Dort by Cuyp, which it so much resembles, and so closely rivals.

No. 176. *Mauritiana.* - - H. Thompson, R. A.

Not equal to the Eurydice hurried back to the infernal Regions, of the same painter; to which it appears to be intended as a companion, but possessing great claims to notice and honour in the first rank of art.

No. 184. *Portrait of Canova.* Sir T. Lawrence, R. A.

A forcible and impressive likeness of this eminent sculptor, who is not more celebrated for his talents than for his private worth and modesty.

No. 199. *Portrait of Miss O'Neill in the character of Juliet.*

G. Dawe, R. A.

This picture is the whole length which excited so much attention last summer in the painter's private collection, and loses none of its interest by its appearance in the present exhibition; indeed it is impossible to behold a faithful portrait of this distinguished actress, without a manifestation of that homage which is due to her transcendent genius.

Miss O'Neill is represented in the balcony, when her soliloquy is interrupted by the adoration of Romeo. The attitude is beautiful and well chosen, and the silken drapery sweetly cast; the glowing lustre of the crimson curtain descending in majestic folds behind the figure, and illumined by the lamp above, forms a fine contrast with "the moon that tips with silver all the fruit-tree tops." The accessories are appropriately chosen and well painted, and is altogether an admirable portrait of this fascinating actress, and an excellent personification of the lovely Juliet

of our immortal Bard.—In design, colouring, and execution, it is one of the most successful instances of that desirable and difficult combination of breadth, with detail and high finish, and of powerful colour with harmony.

No. 235. *A Circassian Chief, selling to a Turkish Pacha, captives of a neighbouring tribe taken in war.* J. Allen.

A pathetic scene of most touching interest, combining the rare merits of elegant composition, a clear intelligibility of subject, good drawing, and harmonious though rather cold colouring. The centre groupe, a brother and sister violently separated, is excellently depicted, and the surrounding actors in the scene well arranged. It is an excellent picture.

No. 243. *Ceres, disconsolate for the loss of Proserpine, rejects the solicitation of Iris, sent to her by Jupiter.*

R. Cook.

This is an elegant and well painted illustration of this well known subject; the architectural accessories are better than English painters are in the habits of using, and are in themselves correct and appropriate.

No. 259. *A Scene from the Cymon and Iphigenia of Boccaccio; the Figures by T. Stothard, R. A.*

J. C. Hoffland.

We know not to which of the two masters, who have employed their able pencils on this exquisite picture, to give the preference; and their union is as complete and as rare as if it was the production of but one, which we at first believed it was; yet we scarcely thought Stothard, (whose figures we knew them to be) painted landscape so well.

No. 265. *Portrait of the Earl of Shannon, K. S. P.*

A. W. Devis.

A whole length portrait, in full costume of his order, delicately and sweetly painted, forming one of the best male whole lengths in the Exhibition, and adding

another laurel to the well earned reputation of Mr. Devis. This picture certainly deserves to be in the Great Room.

No. 271 *Portrait of His Grace the Archbishop of Tuam.*

G. Dawe, R. A.

The mild and placid disposition of this amiable and learned prelate, is rendered with perfect fidelity in this excellent picture, which has the singularity (we believe exclusively the character of the Irish episcopacy) of being an Archbishop without a wig. The execution is good, the head clear and well painted, and the whole managed with a good effect, which could not be easy, where so large a proportion of white drapery exists, as in this picture.

No. 283. *The raising of Lazarus.* - W. Hilton, A.

The principles on which Mr. Hilton has painted this picture, are to us perfectly inexplicable; there is some good composition, some good drawing, and some rich and beautiful colouring; yet there is such a want of harmony in the whole, such a mean, not to say ludicrous expression, in the Saviour, such a comparative inferiority in Lazarus, that cannot but surprise. We have sometimes thought the picture unfinished, sometimes that it was in a bad light, and at others, that our judgment in art was defective, for if this was the beautiful picture that many say it is, others, that we with every body else have thought good pictures, must be bad. But after many times viewing it, our opinion reverts to our first, which is, that it is a picture of unequal merits, possessing many resplendent passages, but debased by a few, and very correctible faults.

No. 297. *Morning in Italy.* - - W. Allston.

This is a landscape from a professed historical painter, but of one who lived and studied long in Italy, and to what success, this admirable landscape is an abund-

ant proof. It is composed and painted with a high and poetical feeling, replete with interest, vigour, and elegant conception.

No. 303. *Saving the Crew of the brig Leipzig, wrecked on Yarmouth Bar, on the 7th of December, 1815.*

L. Francia.

A faithful description of a successful application of Captain Manby's ingenious apparatus, for saving of human lives, painted so well, as to make us scarcely regret Mr. Francia's secession from water colours, in this instance.

No. 305. *Portrait of the Hon. S. E. Eardley.*

G. Dawe, R.A.

This is a well painted and powerful picture, the head has great force, and is stamped with the appearance of individual likeness; the hands are well drawn, and the arrangement and effect of the whole, rich and harmonious.

No. 308. *An Argument at the spring.* W. Collins, A.

A sweetly composed delightful little subject. By the side of one of those health inspiring springs, so common in the country, a little urchin is stript to be bathed, and the argument is between an older child and the hesitating infant. It is a charming little picture.

No. 314. *An allegorical Sketch for a large picture, intended as a tribute of national Respect to the Memory of the immortal Nelson.* - - W. Martin.

A large picture from this sketch has, we hear, been offered gratuitously, to the Corporation of the City of London, who with a taste that does them credit, have, as we are also informed, refused it.

No. 316. *Saving the Crew and Passengers from the brig Providence, wrecked off Winterton on the 15th April, 1815.* - - L. Francia.

Another instance of the successful use of Capt. Manby's



apparatus, and no less a successful instance of Mr. Francia's newly tried powers in oil.

No. 321. *A Landscape.* - J. C. Hoffland.

This is one of the best landscapes in the Exhibition, whether it is a composition, as the buildings make us think it is, or a view from nature, as the green lane would lead us to imagine. Mr. Hoffland's improvement in his art is rapid, and on sound principles, and if he continues at this rate, he will soon be inferior in his line to none.

No. 335. *The Women at the Sepulchre.* H. T. Bone.

By the style of this picture, we are led to think that Mr. Bone would succeed better on a smaller scale. It is a creditable picture, well coloured, and not ill drawn.

No. 347. *Joshua commanding the Sun to stand still upon Gibeon.* - - - J. Martin.

This is a wonderful picture, is composed and painted on the most original principles; the storm, and the effect, the mass of living beings comprising the armies, the expansive distance, the foreground, the masses of architecture, are all alike original, excentric and extraordinary. When practice shall have given Mr. Martin's pencil a less wiry touch, and a more natural tone of colouring, we doubt not of his reaching eminence in his art.

No. 349. *Portrait of the Right Hon. Mr. Baron Wood.* J. Lonsdale.

Mr. Lonsdale has in this whole length represented the learned Baron seated on the bench in full costume, and made it a picture full of energy, correctness, and powerful harmony of chiaroscuro and colouring. The drapery is admirably cast and beautifully painted, being rich without gaudiness, and in that firm tone of colour and purity of tints, that distinguish this eminent portrait painter.

No. 350. *Portrait of B. West, Esq. P. R. A.* G. Watson.

A correct and well painted representation of the venerable President of the Royal Academy; the background represents the commencement of one of Mr. West's most celebrated pictures, on which he is represented as having been at work.

No. 374. *Portrait of Mr. Allen, in the dress worn by him, during his residence in Circassia, (the present costume of that country.)* A. Geddes.

This singular picture, presents a powerful and original tone of colouring, deep toned, and suitable to the subject, which represents the able painter of No. 235. as a Circassian warrior, cautiously advancing as from ambush.

No. 382 *Portrait of Mr. P. Coke.* - A. J. Oliver.

A good likeness, and a well painted picture.

No. 394. *Two subjects from Don Quixotte, from paintings by R. Smirke, Esq. R. A.* J. Heath, A. E.

These prints are creditable specimens of the great talents of the elder Mr. Heath, who certainly ranks among the very best line engravers of the day.

No. 406. *Portrait of the Right Honourable N. Vansittart, Chancellor of the Exchequer, from a picture by W. Owen, Esq. R. A.* - W. Ward, A. E.

Mr. Ward has in this subject made a correct and well toned transcript of the picture.

No. 416. *Portrait of the Hon. Miss Neville.* H. Edridge.

No. 417. *Portrait of Lady Beaumont.* H. Edridge.

No. 418. *Portrait of His R. H. the Duke of Kent.*

H. Edridge.

These three likenesses embrace all the excellencies of their author, who produces in water colours on paper, almost the richness and depth of oil.

No. 428. *Portrait of His R. H. the Prince Regent from a picture by T. Phillips, Esq.* - W. Ward, A. E.

This is as excellent as are all Mr. Ward's mezzotintos.

Our limits will not permit us to do more than just to mention a few more of the most striking works, in the present Exhibition, which are

- No. 451. *The Falls of the Niagara, Upper Canada, North America, from a Sketch by a Gentleman.* W. Varley.  
 No. 465. *The Macau, and American Jay.* A. Pelletier.  
 No. 494. *Water huts.* - - - Mrs. Mulready.  
 No. 517. *Battle of Waterloo.* - W. Atkinson.

The following Miniatures possess such striking merits, that it would be invidious not to notice them.

- No. 602. *Portrait of a Child of Captain Rodd, R. N. as the infant Jove.* - - - W. J. Newton.  
 No. 619. *Frame containing Portraits of Mrs. Philipps, T. Philipps, Esq. R. A. and a young Lady, Mrs. Green.*  
 No. 620. *Portrait of Mrs. Macleod.* A. Robertson.  
 No. 625. *Portrait of a Lady.* - A. Robertson.

The following excellent Picture is in oil, but of a miniature size, and is most sweetly touched.

- No. 647. *The broken China Jar; or the Ghost laid: a story founed on fact, and painted to illustrate a poem, intituled "The Social day."* - - - D. Wilkie, R. A.  
 No. 707. *A frame containing three Portraits, viz. H. R. H. the Duke of Cambridge, after Mr. Saunders; Mademoiselle Le Brun, after a picture by herself; and Andrea Del Sarto, after the original by himself; in the possession of Admiral Lord Radstock.* H. Bone, R. A.  
 No. 708. *Portrait in enamel, of the Rt. Hon. Sir J. Banks, Bart. after T. Philipps, Esq. R. A.* H. Bone, R. A.  
 No. 709. *Frame containing Portraits of J. Nollekens, Esq. R. A. Mrs. Orger, and Mrs. Horn, of the Theatre Royal Drury Lane.* - - - J. Jackson, A.

The following Architectural Subjects are the most prominent this year.

- No. 799. *Monument.* - - - J. Soane. R. A.

This is dedicated to the memory of the architect's wife, who was a woman of rare talents and of great value,

and whose loss to a man of so feeling a temperament as Mr. Soane, must be irreparable. It is equally creditable to his acknowledged talents and affectionate attachment.

No. 800. *Section of a Design for the proposed National Monument.* - - - - T. Wilson.

No. 806. *The Persian Porch, and place of consultation of the Lacedemonians.* - - J. Gandy, A.

A design, possessing all that poetical feeling and exquisite finish which mark all this artist's works.

No. 810. *Monument.* - - J. Soane, R. A.

Another design to the memory of the same affectionate wife as No. 799; and while we praise and admire the artist, it is impossible not to feel for the man. Mr. Soane we fear makes too great a luxury of his grief.

No. 827. *A proposed Town Residence, for the Duke of Wellington, to commemorate the Battle of Waterloo, surrounded by villas and dwelling-houses, forming a circus and trophied garden, corresponding with the plan made for the Mary-le-bone Park estate, by the late J. White, Esq. in 1809, and now improved by J. White, Jun. vide his publication in 1815.*

J. Gandy, A.

A poetical composition of considerable grandeur, and in that style which we should infinitely prefer seeing adopted, with all its vagaries, than the cold Romanised style of Mr. Nash, which we had fondly hoped had been sent to its deserved oblivion, on the rise of Grecian splendour, exhibited by the indefatigable Stuart and Revett, and their successful followers of the pure Greek school.

No. 828. *View of the South Front of the new Custom-house, Port of London, now erecting.* - D. Laing.

Of this building we will not speak till it is finished, particularly as Mr. Laing has announced his inten-



tion, of publishing a work of its plans and details, which will give us a better opportunity.

No. 382. Design for a Cottage Ornée. R. Papworth.

Pleasing, rural, and appropriate.

No. 869. *Portrait of His R. H. the Prince Regent, an impression from a medal die.* - T. Wyon, Jun.

No. 888. *Portrait of B. West, P. R. A. an impression from a medal die.* - - G. Mills.

No. 898. *Portrait of G. Bokenham, Esq.* J. Lonsdale.

This excellent picture is degraded by its situation, and more deserves the Great Room than half that are there.

No. 900. *The pseudodipteral Temple of Diana Leucophryne, at Magnesia in Eolia, built by Hermogenes of Alabanda; restored from accurate measurements taken in the year 1812, for the Dilettanti Society.*

F. Bedford.

A tasteful and well drawn illustration of Grecian Architecture.

Among the Sculptures the following are the best.

No. 918. *Eve intreating forgiveness of Adam.* S. Joseph.

This group obtained the gold medal, &c. in the Royal Academy.

No. 928. *Achilles contending with Scamander.* E. H. Baily.

No. 930. *A Senatorial statue in marble.* J. Flaxman, R. A.

No. 935. *Bust of Sir E. Home, Bart.* F. L. Chantrey.

No. 948. *Bust of T. Tomkins, Esq.* F. L. Chantrey.

No. 952. *Bust of the Marquis of Anglesea.* F. L. Chantrey.

These last three busts are in the very first style of the art, and it is difficult to decide which of the two last, is the most deserving of praise and attention.

No. 965. *Bust of the Most Reverend Dr. Troy, Roman Catholic Archbishop of Dublin.* P. Turnerelli.

ART. VIII. *Exhibition of the Works of British Artists, placed in the Gallery of the British Institution, Pall-mall, 1816.*

IN comparison with some Exhibitions of former years, that we have been gratified with seeing in these rooms, the one just closed may be reckoned below par; yet there were some pictures that evinced the growing excellencies of the School. There are many reasons to be assigned for this falling off; but as the principal may be attributed to the extraordinary difficulties of the times, necessarily attendant on the change from war to peace, and which, it is hoped, will not last long, we may consequently trust the next, may be as prolific in great works as this was in individual merits.

Among the most meritorious performances of the year, are

No. 2. *Popping the Question.* - M. W. Sharp.

No. 6. *Swiss Peasant, a study from nature,* Mrs. Ansley.

No. 11. *Distraint for Rent; purchased by the Directors of the British Institution,* - D. Wilkie, R. A.

No. 12. *Half Holiday muster,* W. Collins, A. R. A.

This was purchased by Lady Lucas prior to the Gallery opening to the public, at the Artist's own price of one hundred and twenty guineas.

No. 20. *Prince Henry mounting his charger, 1st. Part of King Henry IV.* - H. Corbould

No. 23. *A Knight of Malta,* - Geo. Hayter.

No. 30. *A Page to Fitzwalter; a study for the picture of King John signing Magna Charta in the presence of the Barons at Runnemedes,* - J. Lonsdale.

No. 32. *View from Richmond Hill; Evening,* T. C. Hoffland.

No. 53. *A Circassian Chief on horseback selling two boys of his own nation to a Cossack Chief of the Black Sea,* W. Allan.

No. 67. *Gil Blas dismissed with contempt by the Archbishop of Granada, for presuming to point out the defects in his Homilies,* - - - F. P. Stephanoff.

No. 85. *Douglas and Ellen,* - H. Corbould.

No. 87. *Meg Merrilies—Guy Mannering,* J. Partridge.

No. 89. *The Garland,* - - G. Hayter.

No. 105. *Sabrina, from Comus,* H. Howard, R. A.

No. 108. *Love and Hope,* - H. Howard, R. A.

No. 109. *The reluctant Departure,* W. Collins, A. R. A.

No. 110. *St. Peter,* - J. Jackson, A. R. A.

This picture was purchased before the opening of the Exhibition, by Sir Thomas Lawrence, R. A.

No. 118. *The Battle of Ligny, June 16, 1815,* Ab. Cooper.

No. 124. *Belvidera: a chamber in the house of Aquilina, a Greek Courtesan,* - - - A. W. Devis.

No. 125. *A study painted on the spot, at Stapleton, near Bristol,* - - - T. C. Hoffland.

No. 126. *A study painted on Hampstead Heath,*  
T. C. Hoffland.

No. 127. *A study painted on the spot, at Stapleton, near Bristol,* - - T. C. Hoffland.

No. 133. *A scene from Gil Blas,* - W. Allston.

No. 138. *La Belle Alliance,* - - G. Jones.

No. 144. *View of Durham Cathedral from the river side,*  
W. Westall, A. R. A.

No. 149. *Waterloo: The Duke of Wellington's head quarters in the village the night preceding the battle.*

G. Jones:

No. 158. *A sketch of the Battle of Waterloo,* A. Sauerweid.

No. 160. *A finished sketch of the Battle of Waterloo,*  
G. Jones.

No. 161. *The Battle of Waterloo in an Allegory,*  
James Ward, R. A.

No. 162. *The Muse of Tragedy.* F. Joseph, A. R. A.

No. 165. *The overthrow of the French Army at the Battle of Waterloo,* - - L. Clennell.

- No. 186. *Iris conveying Jove's Commands to King Priam, surrounded by his sons, who are in grief at the loss of Hector,* - - B. West, P. R. A.
- No. 187. *Marc Antony shewing the Robe and Will of Julius Cæsar to the people,* B. West, P. R. A.
- No. 188. *The Hours bringing out the Horses of the Chariot of the Sun at the solicitations of young Phæton,*  
B. West, P. R. A.
- No. 206. *The Angel liberating St. Peter from prison,*  
W. Alston.

This admirable picture was painted by commission for Sir George Beaumont, Bart. who has with great liberality presented it to his parish church of Ashby de la Zouch.

- No. 208. *His Royal Highness the Prince Regent received by the University and City of Oxford, June 14, 1814; being the time the Allied Monarchs visited that place,*  
G. Jones.

ART. IX. *The Exhibition of the Society of Painters in Oil and Water Colours, the twelfth. At the Great Room Spring Gardens, 1816.*

THIS Exhibition decreases in interest, many of the subjects being repetitions from former years, and others more deficient in interest. Indeed an exhibition of Landscapes only, is like a concert of flutes, or a repast of confectionary, rich and excellent in parts with others, but cloving alone.

There is an uniform degree of excellence throughout the whole, very creditable to the Society. *Glover* maintains his rank—*Linnell* falls off—*Fielding* improves—*Havell*, *Prout*, *Cristall*, the *Varleys*, *Uwins* and *Robson*, keep up to their former excellence—*A. Robertson* has sent two or three of his excellent portraits, which are miniatures only in size, so excellent are they in all the higher requisites of



# 88      *Paintings in Oil and Water Colours.*

art. *Haydon's study for a head*, No. 26, is a wonderful piece of colouring and conception ; a perfect sybil, and is alone a treat of itself.

The most prominent are the following, and most of them are excellent.

- No. 8. *Study of a Dog's Head, from Nature*, E. Landseer.
- No. 18. *Portrait of Mr. Travers*.      A. Robertson.
- No. 19. *Portrait of Mrs. Travers*,      A. Robertson.
- No. 22. *Greenwich Hospital*,      -      J. Glover.
- No. 24. *Portrait of Sir Joshua Reynolds, an Enamel*,  
W. Grimaldi:
- No. 32. *Portrait of Mrs. Gordon*,      A. Robertson.
- No. 37. *Frame containing a design from Paul and Virginia, Peregrine's reconciliation with Emilia, and Trunnion's Courtship, from Peregrine Pickle; and Bolton surprised by Miss Sindall, from Mackenzie's Man of the World*,      -      -      T. Uwins.
- No. 50. *Evening*,      -      -      C. Varley.
- No. 58. *Hebe*,      -      -      W. Haines
- No. 66. *Christ giving Sight to the Blind. An attempt to improve upon a former Picture on the same Subject, exhibited, in 1812, at the Rooms of the Associated Painters, in Old Bond Street, and purchased from thence by the Directors of the British Institution*,  
H. Richter.
- No. 77. *Landscape*,      -      -      C. V. Fielding.
- No. 90. *View near Durham*,      -      G. F. Robson.
- No. 118. *Fishermen going out, Ventnor, near Steep-hill, Isle of Wight*,      -      -      J. Christal.
- No. 131. *View of Moulsey Hurst*,      -      R. Havell.
- No. 167. *The Upper end of Loch Catrine*, G. F. Robson.
- No. 172. *Piquet of Cossacks*,      -      J. A. Atkinson.
- N. 182. *Lake of Geneva, and Mont Blanc*,      J. Glover.
- No. 186. *View on Windermere*,      -      G. F. Robson.
- No. 189. *Coachmen meeting and comparing notes*,  
J. L. Agasse.

*Italian & Spanish Pictures at the Brit. Gallery. 89*

- No. 190. *Sea Piece. A First Rate Brig of War and Corvette,* - - - N. Pocock.  
No. 216. *A Man of War Brig at Anchor, Tide Road, Mouth of Portsmouth Harbour,* J. C. Schetky.  
No. 249. *Hastings Boats,* - - - S. Preut.  
No. 256. *West Front of Landaff Cathedral,* J. C. Buckler.  
No. 273. *Io, metamorphosed into a Heifer, makes herself known to her Father, the river Inachus and her former Companions, who are lamenting her loss,* J. Cristal.  
No. 281. *Apollo and the Muses,* - J. Cristal.  
No. 288. *Longleat, Wiltshire, the Seat of the Marquis of Bath.—The Offices, Green-houses, &c. designed and executed by Jeffry Wyatt, Esq. Architect. Engraved for Havell's Views of Mansions, Villas, &c. &c.*  
C. V. Fielding.
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ART. X. *A Collection of Pictures of the Italian and Spanish Schools of Painting, with which the Proprietors have favoured the British Institution for the gratification of the Public, and for the benefit of the Fine Arts in general. May 22, 1816.*

THE Directors of this truly patriotic and useful institution, introduce their catalogue of the above pictures, consisting of one hundred and twenty-five master pieces, of the most excellent Painters of the Italian and Spanish Schools, with the following modest announcement.

“The Directors have exerted themselves to form an  
“exhibition of the ITALIAN AND SPANISH SCHOOLS OF  
“PAINTING, which cannot fail to be highly gratifying to  
“the lovers of the art, and well deserving the attention of  
“the public. They have ascribed each picture to the master  
“under whose name it is sent in by the proprietor.” With  
this short explanation, the Directors have opened one of

the most splendid collections, (for its number), of the master pieces of the revered names of the Italian and Spanish schools, perhaps to be found together in Europe.

It would be superfluous and arrogant, to criticise these deified productions of the pencil; to describe them we have not room, and to select if by preference, would be almost impossible; we must therefore refer our readers to the Catalogue, which will ere long become an interesting historical record. Suffice it, however to say, that there are two of the celebrated Cartoons of *Raffaello*, the St. Paul preaching at Athens, and the miraculous Draft of Fishes, some of the same great master's cabinet pictures, some of the best works of *Titian*, *the Carracci*, *Guido*, *Andrea del Sarto*, *Dominichino*, *Poussin*, *Claude*, *Murillo*, *Julio Romano*, *Paolo Veronese*, *Parmigiano*, *Lionardo da Vinci*, *Salvator Rosa*, *F. Mola*, *Sebastian del Piombo*, *Velasquez*, *Giorgione*, *Garofalo*, *Guercino*, *Pietro da Cortona*, *Pordenone*, *Carlo Dolce*, all choice and undoubted specimens, belonging to and lent by, the following illustrious and liberal patrons of the Fine Arts:—His Majesty, the Marquis of Stafford, the Marquis of Lansdowne, Viscount Anson, the Earls of Mulgrave, Suffolk, Aberdeen, Darnley, Cowper, Grosvenor, Egremont, Powis, and Powlett, Lords Dundas and Northwick, Lady Lucas, the British Institution, Dulwich College, Sir George Beaumont, Sir Thomas Baring, Sir Abraham Hume, Sir M. M. Sykes, Sir W. W. Wynne, Sir Simon Clark, Barts. his Excellency Ed. Bourke, the Right Hon. Charles Long, the Rev. W. H. Carr, the Rev. J. Sanford, Thomas Hope, T. W. Coke, G. Watson Taylor, G. Hibbert, Thomas Hamlet, R. P. Knight, John Knight, George Byng, Benjamin West, J. P. Miles, Thomas Jones, John Graves, Henry Banks, J. Rawlings, J. O. Bowles, A. Champernowne, and T. W. Coke, Esqrs.

This and the former similar exhibitions, have removed that just cause of complaint which existed till the establishment of this Institution, that young artists had no

opportunity afforded them of viewing and studying the approved works of the best masters, who had arrived at such excellence, by long, painful and studious roads; that while they were drawing anatomy, and from the antique, they might examine and collate the various styles and modes of colouring, chiaro-scuro, and manner of these great masters.

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ART. XI. *Exhibition of a Picture painted by Mr. Eastlake, of Bonaparte, on board the Bellerophon, at a large room near the White Bear, Piccadilly.*

OF the identity of this picture to the original, we are not qualified to decide; but from the opinions of those who knew the ci-devant Emperor well, it is a most indubitable likeness. The following is a general description of the picture.

The principal figure, Bonaparte, is painted the size of life, as he frequently appeared at the gangway of the *Bellerophon*, when lying off Plymouth last July. He is painted in his usual attitude, dress, and decorations, holding in his right hand an opera-glass, with which he occasionally surveyed the surrounding multitude. Behind him on his right, is the Polish General Count Piontkowski, who rendered himself noticed by his attachment to his master, and who afterwards, at his own request, was allowed to join his fallen fortunes.—During his stay, he sat to Mr. Eastlake for his portrait. On the other side is Count Bertrand, in profile. Near him is a marine on guard; and in front of Bonaparte, a few steps down the side of the vessel, is a sailor removing the side ropes, to prevent the people in the boats from pulling themselves up. The unconquered British Ensign forms a part of the back ground.



The work now under notice, possesses the highest claims to notice and praise : it unites in itself the purity, the ease, the freedom from manner, and truth of colouring of our best artists, and has, at the same time, all the identity, the detail, the fidelity of accessorial decoration, which belong to the present French school, without its hardness, polish and tea-board-like smoothness. Compared with David's celebrated whole length of Bonaparte in his cabinet, it has all the individuality of parts which belong to that excellent picture, but accompanied by a certain freedom from restraint and manner, which at once decides the former as belonging to the modern French school, and the latter as being of no school but that of nature. In a word, it is a picture of the first class of historical portraiture, full of beauty, sentiment, and truth ;—giving the character of the extraordinary being it represents, with a truth of resemblance that must be abundantly gratifying to all of the present day, who delight in the elucidation of physiognomical problems, and incomparably so to the future investigator of similar pursuits, the mere lover of painting, or the enlightened connoisseur and critic.

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## ART. XII. *Review of New Prints.*

*Dogs Fighting. Engraved by C. Turner, from a Picture by A. Cooper.*

THIS spirited little composition places, in a favourite point of view, the abilities of this self-taught and very observant artist. Mr. Cooper appears to be one of the few who properly appreciate their talents ; and he accordingly confines himself to those subjects best suited to his powers. His animals have the identity of nature, and almost appear to be stamped in her mint. When put

into action, they exhibit, without the appearance of labour or art, the peculiarity of manner and disposition that properly belongs to each. In this picture, with all the fire and vigour of which the subject is capable, every thing is truly natural: the spectator at once feels that the forms and actions are appropriate, and that every part is as it should be.

The superior manner in which it has been engraved by *Turner*, demands our notice. Although we are aware that the line manner of engraving, from the variety of which it is capable, and the labour it requires, claims the higher rank; yet in the softness of tones, vigour of contrast, and richness of effect, it is surpassed by the mezzotinto. In this very beautiful example of the latter style, its delicacy and force are apparent. The effect, indeed, is that of Rembrandt's *chiaro scuro*. The principal light strikes immediately on the white dog, and gives a luminous breadth, which gradates from the breast of his overpowered antagonist to the foreground, which is in half tint. There is a soft silkeness of appearance, and at the same time, a beautiful grain in this print, that is extremely agreeable: and it possesses that simplicity and breadth that cannot fail of gratifying the tasteful lover of chalcography. We can strongly recommend it as a *fac-simile* of the work of a very meritorious, and, at the same time, modest artist.

Σ.

*Whole length Portrait of Miss O'Neill, in character of Juliet. Painted by G. Dawe, Esq. R. A., and engraved by G. Maile.*

Mr. Dawe seems to have been particularly happy in the selection of an engraver, capable of transferring to the copper, many of the qualities which have been admired in the picture. The likeness and expression of the original are perhaps as happily rendered, as the absence of colour can allow. There is a firmness of touch and a decision in

Mr. Maile's execution which particularly accord with that of his original. Each object is represented with its peculiar character and texture; even the subordinate parts are not neglected: but many of them, as the satin, the velvet, the clouds, and the marble, are copied with remarkable fidelity. It is free from that flimsy manner of producing an effect without meaning, which has been occasionally too prevalent; and it is one of the few prints which have lately appeared, that will be of permanent value in art.

*Imitation of a Drawing of Miss O'Neill, as Juliet. By G. Dawe, Esq. R. A., engraved by F. C. Lewis.*

This spirited sketch, though taken from the same scene as that we have just noticed, is, however, contrasted with it in action and expression, sweetly according with the lines from which it is taken.

In the full length portrait, the pensive expression of the countenance represents the state of anxiety into which she has been plunged by the events of the evening. In the present, her doubts have been dispelled by the assurances of her lover, which she still wishes to hear repeated. The expression is that of joy and affection restrained by modest bashfulness; the turning away of the face, the blushing and half-shaded cheek, the beautiful neck, and the indication of the crescent moon, render this elegant design full of sentiment. The well-known powers of Mr. Lewis, which have been so often so successfully employed in imitating the sketches of the old masters, have produced so excellent an imitation of the drawing, that his graver has concealed the art by which it has produced its effects.

*A Series of Eight Etchings, representing the Field of Battle near Waterloo. Drawn by H. A. Barker, and etched by J. Burnet.*

This series of views, are copies of the original sketches

of the field of Waterloo, taken by Mr. Barker, the proprietor of the Panorama in Leicester Square, and from which that chef d'œuvre of the panoramic style of painting is depicted. If they are joined from No. 1 to 8, in the form of a circle, they are a miniature Panorama; or if continued, looking from the (painter's) right to left at each print in succession, you may suppose you are in the centre of the field of battle; and turning yourself round till the last view produces again the commencement of the first. This is a novelty most interesting and useful, and gives this series a consequence beyond their intrinsic merit, which however is very great. The sketches are undoubtedly correct views, and this is Mr. Barker's share of the merits. The etchings are in a very high degree spirited, free, and masterly, reflecting the highest credit on the ability with which Mr. Burnet handles that artist-like instrument, the etching-point.

*Mr. William Shakspeare, "his True Effigies." Engraved by W. Ward, A. R. A., from a Painting by T. Phillips, Esq. R. A., after a Cast by G. Bullock, from the monumental Bust at Stratford-upon-Avon. Published by Mr. Britton, Tavistock place, with an accompanying Essay.*

No one need now regret the want of a genuine portrait of England's immortal bard. The quackeries and the impositions that have been played off upon the public with regard to "genuine portraits of Shakspeare," must now cease. The indubitable authority of the bust in question, which, to use Mr. Britton's words, "is attested by tradition, consecrated by time, and preserved in the inviolability of its own simplicity and sacred station," must satisfy the most sceptical; while its singular, appropriate, and characteristic qualities must delight the more candid. Of the artists who have made this transcript, nothing can be said but in praise. Mr. Phillips, whose well-known powers in portraiture are universally acknowledged, has given a



most faithful copy of the bust : and Mr. W. Ward, has rendered it on his copper with a satisfactory felicity. Nor should we omit to record the abilities of Mr. W. Bullock, the sculptor, who moulded the bust from which Mr. Phillips painted, and to whom we are indebted for its introduction to our notice, and which has been so successfully multiplied by Mr. Britton.

*Portrait of the Right Honourable and most Reverend Edward, Lord Archbishop of York. Painted by T. Jackson, and engraved by H. Meyer, from a picture in the possession of the Earl of Carlisle. Boydell and Co. 1816.*

This is a striking and interesting portrait of the learned and amiable primate, painted with great attention to the general effect and care in the detail. The engraver, Mr. Meyer, has performed his portion of the work in the best style of mezzotinto, which must render it a desirable acquisition to the friends of his Grace, as well as the admirers of excellent engraving.

*Miss O'Neill in the character of Belvidera. Painted by Arthur William Devis, Esq. engraved by Henry Meyer; and published January 1st. 1816, by Messrs. Boydell and Co. Cheapside, and dedicated by Permission to H. R. H. the Princess Charlotte of Wales, by the painter.*

This is from the same engraver, and is a most admirable print. Of the original we have so often had occasion to expatiate in our former work ; and its various excellencies, both as a picture and as a portrait have been so often acknowledged, as to render our duty in the present instance so light, that we need but add that it would grace any collection of the British School.

ART. XIII. *Review of new Books on Art.*

*The Judgment of CONNOISSEURS upon works of Art compared with that of PROFESSIONAL men; in reference more particularly to the ELGIN MARBLES. By B. R. HAYDON. London, CARPENTER and SON, Old Bond Street, 1816.*

Ceci s'adresse à vous, esprits du dernier ordre,  
 Qui n'étant bons à rien cherchez sur tout à mordre,  
 Vous vous tourmentez vainement.  
 Croyez vous que vos dents impriment leurs outrages  
 Sur tant de beaux ouvrages ?  
 Ils sont pour vous d'airain, d'acier, de diamant.

LA FONTAINE.

It is well known to the public, but more particularly to that part of it who interest themselves in the cultivation of the Arts of design, that there has been a diversity of opinion as to the authenticity, the beauty and the value of those relics of antiquity, which are now so well known to the world by the name of the ELGIN MARBLES. In another portion of our work we have so dilated on this very interesting subject, that we need not here say more than that all the eminent artists, British and Foreign, who have seen them, agree with trifling variations as to their excellence, and most of the principal connoisseurs, with one single exception, are united in this opinion.

This exception is Mr. Richard Payne Knight, a gentleman well known for his love of classical antiquity, celebrated for his various writings on Fine Art and Antiquities, and esteemed a classical scholar of no small erudition. This gentleman long ago opposed his opinion to their authenticity in the following strong and striking passage in his "Specimens of Ancient Sculpture published by the Dilettanti Society:" they are merely architectural sculptures, executed from his (Phidias's) designs, under his directions, probably *by workmen scarcely ranked among artists.*" This opinion Mr. Payne Knight has kept and defended ever since in spite of

the opposition arrayed against him, and certainly deserves some credit for his firmness and courage if not for the correctness of his dogmas. He has since repeated them, and with stronger language, before the Select Committee appointed by the House of Commons to enquire into the expediency of purchasing them on behalf of the public.

Mr. Haydon, a young historical painter of the greatest promise, who has studied from this collection ever since their arrival in England, with an unparalleled attention and enthusiasm, enters the lists against this veteran critic, we believe not for the first time,\* and publishes a spirited pamphlet under the title quoted at the head of this article. Mr. Payne Knight will occupy but little space, as his opinion is concise and decisive, has been repeated and defended, and may be considered as the unalterable conviction of his mind formed upon due reflection, and therefore may be taken without offence to him in its greatest latitude. Our critic then, armed with the ponderous cuirass of sage authority, and behind the shield of an established name, has therefore taken his stand in the arena, thrown down his gauntlet, given his defiance, and when about to retire from the field, a presumed victor, because, like the hero of a modern tragedy,

“ he met no enemy to fight withal.”

a light armed hero of the pencil leaps into the field snatches up the gauntlet, and without any ceremony commences pell-mell such a rattling double handed attack upon his quondam adversary as will not be easily forgot. In

\* It is pretty generally believed that the letters published in the Examiner Sunday paper a few years ago, signed “an English Student,” and in defence of the fame and memory of BARRY against a critic in the Edinburgh Review, which article is as generally attributed to Mr. Payne Knight, were written by Mr. Haydon. Their excellence leads us to hope that Mr. Haydon will some day give them to the world in a separate work

truth, little ceremony was necessary, although a little more courtesy from the youthful champion of his art, would have savoured more of knight errantry ; but Mr. Haydon is not a man of cold calculating prudence ; his enthusiasm, his warm-heartedness, leads him sometimes beyond his mark, and it is doing him no injustice in saying, he is a better advocate than a judge, or in short, that he pleads better than he balances.

His truths are plain, unvarnished, and incontrovertible : he boldly tells his patrons, the nobility and the higher classes, that the reason of their having so little dependance on their own judgment in elevated art, arises principally from a defect in their education,—and complains that in neither University is painting ever remembered ; and what must ever be the case while such defects exist, that “ being too proud to consult the artist of genius, they resign their judgment to the gentlemen of pretension.” He truly states that in no other professions but those of the fine arts, is the opinion of those who have studied for their amusement preferred to those who have devoted their souls to it, and triumphantly asserts that no connoisseur in war, in law, in surgery, or medicine, is preferred to the skilful professor, while the painter, the sculptor, and the architect are to be driven from the field by connoisseurs and men of pretence. —Mr. Haydon was roused to these feelings, by a fear that the opinion of Mr. Payne Knight and of other connoisseurs, might have influenced the judgment of the select Committee in their estimation of the Elgin marbles, and with this patriotic motive he has published this Pamphlet, which has had its due weight, and will add to the reputation of its author.

The Committee have published their Report, and it does them infinite credit, although a little more attention to the illustrious Canova, who is strangely kept in the back ground and quickly dismissed, would not have lessened the merits of their excellent Report.



Mr. Haydon skilfully attacks his adversary in his most vulnerable points, boldly siezes the bull by the horns, and gives the most irrefragable reasons for the difference of his creed in art, from Mr. Payne Knight's, and defines his system of vitality with clearness and effect. Mr. Haydon ranks the Elgin marbles above all other works of art in the world, and says, let him who doubts the truth of his reasons, which we regret our limits will not suffer us to quote at length study them as he has done, for eight years daily, and he will doubt it no longer.

Mr. Payne Knight has been so long esteemed a man of authority in art and criticism, that a few hard thrusts can do his well-established reputation no harm, but in this contest he has evidently the worst, and his best friends can only lament that he persisted in this unequal contest; for it is not one, but all that overpower him, and he cannot but suffer for his temerity. His very high rank, his name which made him a leading man, and the very influence he possessed, were among Mr. Haydon's strongest reasons for his selecting so powerful a combatant for his pen as Mr. Payne Knight. "While I live," says our volunteer champion, "or have an intellect to detect a difference, or a hand to write, never will I suffer a leading man to put forth pernicious sophisms on art, without doing my best to refute them, or unjustly to censure fine works by opinions, without doing my best to expose them; that is, if they be of sufficient consequence to endanger the public taste: and really such opinions as these, on works so beautiful, uttered, too, with such despotic defiance of all candour and common sense—works so intensely exquisite—works which will produce a revolution in both arts, and to which Canova was inclined to kneel and worship—is not to be borne. I should consider myself a traitor to my art and my country's taste, and the dignity of my pursuit, if I suffered them to pass unnoticed. To these divine things I owe every principle of art I may possess. I never enter among them

without bowing to the Great Spirit that reigns within them. I thank God daily, that I was in existence on their arrival, and will continue to do so to the end of my life. Such a blast will Fame blow of their grandeur, that its roaring will swell out as time advances : and nations now sunk in barbarism, and ages yet unborn, will in succession be roused by its thunder, and be refined by its harmony. Pilgrims from the remotest corners of the earth will visit their shrine, and be purified by their beauty."

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ART. XIV. BOOKS RELATIVE TO THE FINE ARTS  
LATELY PUBLISHED.

The following interesting books connected with art have been lately published and will be noticed respectively with others in our next number ; which the great length of our articles on the late and present Exhibitions, being temporary matter, prevents us from doing in our present.

*ATHENIENSIA, or Remarks on the Topography and Buildings of Athens.* By William Wilkins, A. M. F. A. S. late Fellow of Gonvil and Caius College, Cambridge, Murray, London, 1816, pp. 218.

*EPOCHS OF THE ARTS: including Hints on the use and progress of Painting and Sculpture in Great Britain.* By Prince Hoare. Murray, London, 1813, pp. 364 and Appendix, pp. 60.

*THE REJECTED PICTURES, &c. with descriptive sketches of the several compositions by some ci-devant and other cognoscenti (being a Supplement to the Royal Academy Catalogue of 1815,) to which are added a few of the secret reasons for their rejection, by a distinguished member of the Hanging Committee.* Kirby, London, 1815, pp. 112.

Of STATUARY and SCULPTURE among the *Antients*, with some Account of Specimens preserved in England. By James Dallaway, M. B. F. A. S. Murray. London, 1816. pp. 418, and numerous engravings and wood-cuts.

A Letter from the Chevalier ANTONIO CANOVA: and Two Memoirs read to the Royal Institute of France on the Sculpture in the Collection of the Earl of Elgin. By the Chevalier E. Q. Visconti, Member of the Class of the Fine Arts, and of the Class of History and Ancient Literature, Author of the *Iconographie Grecque*, and of the *Museo Pio Clementino*. Murray. London, pp. 221.

BOYDELL'S *Illustrations of Holy Writ*; being a Set of Copper-plate Engravings, calculated to ornament all Quarto and Octavo Editions of the Bible, and sold in Parts without the Text. Engraved by Isaac Taylor, after the Designs of Isaac Taylor, jun. Parts 1, 2, and 3. London, published by Messrs. Boydell and Co. Cheapside.

REMARKS on Antiquities, Arts, and Letters during an Excursion in Italy, in the Years 1802 and 1803. By Joseph Forsyth, Esq. Second Edition. Murray. London. 1816. pp. 479.

MEMORANDUM on the Subject of the Earl of Elgin's Pursuits in Greece. Second Edition corrected. Murray. London, 1815. pp. 100.

## ART. XV. BIOGRAPHY, &c.

WE have received the promise of an excellent Memoir of the professional life of the late John Marchant, Esq. R. A. Gem-Sculptor to his Majesty, from the pen of an old and intimate friend of this excellent artist, who has recently paid the great debt of nature, leaving a vacancy in the Royal Academy and in the Arts, that will not readily be supplied.

**ART. XVI. DINNER OF THE ARTISTS' GENERAL  
BENEVOLENT INSTITUTION.**

THE Second Dinner of this excellent Institution, which, like its prototype the Literary Fund, extends the fostering hand of charity to decayed artists, their widows, and orphans, whether subscribers or not, took place at the Free Masons' Tavern, on the 4th of June, the anniversary of our Sovereign's birth. No day could have been selected less likely to produce a full attendance, as the Royal Academy always dine together as a body on that day, which, of course, prevented their members from attending; the Royal and Antiquarian Societies, and many other institutions and clubs, containing staunch friends to this Society also always dine together. Yet with all these disadvantages, there was a respectable attendance; but the hilarity of the day was damped by the absence of their Royal Highnesses the Dukes of Kent and Sussex, who were both to have been there, the latter as Chairman, and the former as a Steward and Patron of the Institution. The Duke of Sussex's absence was occasioned by severe illness, and that of the Duke of Kent by a family party with her Majesty at Kew.

The chair was, however, ably filled by Sir Thomas Bell, one of the Sheriffs of London, who acceded to the request of the Stewards without prior knowledge or preparation, supported by Earl Pomfret, Col. Charles Downie, K. C., the Rev. Dr. Collyer, and nearly 150 other patrons and eminent professors of the Fine Arts. After the usual toasts were drank, given from the chair, the Rev. Dr. Collyer proposed the health of the Royal Joint-Patrons of the Artists' General Benevolent Institution in a neat speech, which was drank with enthusiasm. The Lord Mayor gave the Rev. Dr. Collyer, with some handsome compliments to his philanthropy and charity; when the Rev. Dr. returned



thanks to his Lordship and the company, in a speech replete with sentiment and feeling; in which he enumerated the disadvantages the artist laboured under, and how deserving of notice was this admirable institution, and gave the Lord Mayor and Sheriffs. He then requested the attention of the company to a poetical address, which he said had been written at the request of the Stewards, and would be recited by their author, Mr. Thompson, private secretary for charities to his Royal Highness the Duke of Kent. Mr. Thompson then recited his address (a copy of which he has obligingly conceded to us, and which will be found in another part of our work), with elegance and animation, and called down repeated plaudits from the assembly,-- which was much increased by a numerous assemblage of ladies in the gallery. Several sums, amounting to a very handsome contribution, were now handed up to the Chairman, and many annual Subscribers were added to the former list, and several names of rank and talent for Stewards for the ensuing year. On the departure of Sir Thomas Bell, the chair was taken by Mr. A. Robertson, who, aided by the musical talents of Messrs. Emery, Taylor, Broadhurst, and other eminent professors, and Mr. Turnerelli as an amateur, kept up the harmony of the evening to a moderate hour; when the whole broke up and parted in regularity and harmony, promising themselves an additional treat the ensuing year, ere which period it is proposed, as the fund is now respectable, to commence their charitable career.

The anniversary dinner of the Artists' Joint-stock Society and Benevolent Fund will be noticed in our next.

ART. XVII. *DECISION of the BRITISH INSTITUTION in regard to the One Thousand Pounds Premium, which they last year offered for the best Sketch of the Battle of Waterloo.*

THE premiums last proposed by the Directors of the British Institution, were decided as follows, viz. to MR. A.

**COOPER**, one hundred and fifty guineas for his picture of the battle of Ligny, June 16, 1815, shewing the dangerous situation and narrow escape of Prince Blucher, when his horse was killed under him by a musket shot. To Mr. L. Clennell one hundred and fifty guineas for his fine and spirited sketch of the overthrow of the French army at the battle of Waterloo, and two commissions were given, one to James Ward, Esq. R. A. of 1000 guineas for a picture from his sketch of the battle of Waterloo, in an allegory, and one to Mr. G. Jones, of five hundred guineas for a picture from his sketch of the same celebrated battle.

The **DIRECTORS** of the same laudable Institution, have announced their intention, in the course of the ensuing year, either to offer gratuities to those artists who produce pictures at their next exhibition, which they may think of sufficient merit, or to purchase them, or **GIVE COMMISSIONS FOR PAINTING THEM UPON A LARGER SCALE FOR SOME PUBLIC BUILDING.**

If this latter part of their proposals should be adopted, and we know of no reason to think it will not, truly may we congratulate the public, and the admirers of the fine arts on so important a decision, which must serve to raise these important helpmates to a nation's fame, to a higher rank in England, than in any other nation in Europe.

## Art. XVIII. ANNOUNCEMENT OF WORKS IN HAND, &c.

### ANTIQUITIES.

The eighth number of Mr. Britton's "**CATHEDRAL ANTIQUITIES**," containing seven engravings of *Norwich Cathedral*, is just published. One more number, to be published in August, will complete the history and illustrations of that Cathedral. **WINCHESTER CHURCH**, which is to be third in the series, will be illustrated

by thirty engravings from drawings by E. BLORE, and will be published in five successive numbers, in the course of the next winter. The History and Illustration of YORK CATHEDRAL will immediately follow that of Winchester, and will consist of 36 engravings from drawings by E. BLORE and F. MACKENZIE, with ample Historical and Descriptive accounts.

Mr. J. C. BURGESS, flower painter and drawing master of No. 2, Queen Street, King's Road, Chelsea, has issued proposals for publishing a new introduction to flower painting, containing six coloured etchings, which include twenty various flowers, from his own drawings after nature.

Mr. LONSDALE, whose admirable whole length of the late Duke of Norfolk, attracted such general notice in the last exhibition at the Royal Academy, has received a commission to paint a copy of it for the Town Hall of Gloucester, and another whole length of the same Nobleman in his parliamentary robes, and standing with a bust of our illustrious and revered Alfred the Great, on a term by his side, which is nearly finished, and bids fair to rival the other, for the new County Hall, now building at Hereford from the designs and under the inspection of Mr. Smirke.

Mr. HAYDON's grand picture of *Christ entering into Jerusalem*, is in a great state of forwardness, and its completion may be speedily looked for. The *MACBETH*, *JUDGMENT of SOLOMON*, and *DEATH OF DENTATUS*, by the same excellent historical painter, are again assembled in London, being hung on the magnificent staircase of Mr. G. BULLOCK, in Tenterden Street, who with great liberality, permits amateurs and others, to view them. We have been indulged with a sight of them, and certainly think they never before looked so well; the tints are mellowed, and the situation and light

assist them so much that they scarcely look the same pictures, and however highly we were inclined to think of them formerly, our admiration is increased on this last inspection.

Mr. SAVAGE, an eminent printer, and formerly assistant Secretary to the Royal Institution of Great Britain, has announced a new publication connected with the Fine Arts, under the patronage of Earl Spencer, K. G. F. R. S. Trust. Brit. Museum, President of the Royal Institution of Great Britain, &c. &c. to whom it is dedicated by permission; to be entitled *Practical Hints on Decorative Printing*, with specimens in colours, engraved on wood. Containing instructions for forming black and coloured printing inks, for producing fine press-work, and for printing in colours.

MR. JOHN CORNER, a line engraver of considerable talent, has just published the first part or number of a series of *Portraits of celebrated Painters*, engraved by himself with a *Biographical Compilation*, from established authorities, which shall be noticed in our next.

THE amateurs of architectural beauty and archæology, will be gratified in learning that it is proposed to engrave, in the line manner, the most interesting subjects of the *Antiquities of Oxford*; in which it is intended to introduce the whole series of the plates attached to the *Oxford Almanacks*, from their commencement in the year 1674 under the title of *OXONIA ANTICUA RESTORATA*. The above plates, which will form the body of the work, are regarded, by all competent judges, as the best (and, for the greatest part, they are the only) views extant, of the various and magnificent Public Edifices, by which the University of Oxford is adorned. In this consideration, combined with the extreme rarity of particular specimens belonging to the series, has originated the



present undertaking. In the new publication the dimensions of the original engravings will be reduced to the quarto size. The work, when completed, will compose two handsome volumes, accompanied with letter-press, concisely descriptive of each subject. The plates will be engraved by Mr. Joseph Skelton, who engages to contemplate, as his model, the admirable style of execution, by which the Oxford Almanacks were distinguished, when the celebrated Rooker performed the work; with this exception, that the earlier subjects, which are, principally allegorical and heraldic, will be treated in free etchings of the Outline only.

The lovers of engraving will be gratified in learning that in a few days will be published in two volumes, 4to. illustrated by numerous Fac-similies of scarce and interesting Specimens of the Art; and further enriched by Impressions from Original Blocks engraved by Albert Durer: an Enquiry into the Origin and early History of Engraving on Copper and Wood, with an Account of Engravers and their works, from the invention of Chalcography by Maso Finiguerra to the time of Marc Antonio Raimondi, comprising Observations on some of the first books ornamented with Wood Cuts. By WILLIAM YOUNG OTTLEY, F. A. S. Fifty Copies, with Proof Impressions of the Plates, are printed on Imperial 4to. corresponding with the Large Paper of Dibdin's Edition of Ames's History of Printing.

The publication of Mr. JAMES's splendid View of the Town and Harbour of Liverpool has been delayed from unforeseen events, but no time will now be lost in bringing it before the public.

ART. XIX. *Original Poetry on the Subject of the  
Fine Arts.*

TO MR. HAYDON.

*On reading his admirable Letter, containing a learned and manly  
Defence of the ELGIN MARBLES.*

SPIRIT of Fire! strong, lucid, and sublime,

That like a sacred halo spread'st thy ray,  
To guard the venerated spoils of time,  
And gild the relics of a glorious day.

Hail! to thy honest zeal—the dauntless soul,  
The treasures of thy mind's resistless force!  
Of power each sordid motives to controul,  
And trace dark error to its inmost source.

For thee! the syren Pleasure tun'd in vain  
Her melting lute, and bound her brow with flowers;  
Or swoln Ambition spread his gorgeous train,  
And lured to lordly feasts and lordly bowers.

Unsullied genius; *ardent, pure, intense,*  
*The breath of Heav'n* inform'd thy glowing youth!  
Awoke to high pursuit, each finer sense,  
And stamp'd thee votary of art and truth.

Unscar'd by labour!—undebas'd by guile!  
By cold neglect *untam'd*!—'twas thine at length  
To win from fame her long reluctant smile,  
And conquer fortune by a giant's strength.

To aid their gifts, may every gentler charm  
Shed o'er thy rising path life's dearest zest,  
Thine social friendship, lively, bland, and warm,  
And *Love*—the solace e'en of Wisdom's breast.

And still as now, be thine th' unbending heart—  
The energetic tongue—the piercing eye—  
The mind imbued with all the Grecian Art,  
And free-born Britain's native majesty.

*An Address by James Thomson, Esq. private Secretary for Charities to H. R. H. the Duke of Kent, written at the Request of the Committee, and recited at the Second Anniversary Festival of the Artist's General Benevolent Institution, celebrated at Freemason's Hall, Tuesday, June 4th, 1816.*

[Exclusively published in the "*Annals of the Fine Arts*," by the Author's Permission.]

Ah! who can tell how hard it is to climb  
 The steep where Fame's proud Temple shines afar;  
 Ah! who can tell how many a soul sublime  
 Hath felt the influence of malignant star,  
 And wag'd with fortune an eternal war?

BEATTIE'S MINSTREL.

How pure,—how fadeless is the halo flame,  
 That beams its radiance o'er the ARTIST'S name,  
 Where, bright with Inspiration's kindling rays,  
 The star of Genius sheds its warmest blaze.

'Tis GENIUS strikes the bard of nature's shell,  
 Whose magic numbers weave the muses' spell;  
 Inspires the gifted Poet's tale of tears,  
 And wakes his melodies of vanished years.—  
 'Tis GENIUS bids the pencil's shadows flow,  
 Gleam on the page, or on the canvas glow;  
 With mimic life arrays the storied scene,  
 Where future times see what the past have been.  
 Traced in its splendour of the rainbow's light,  
 What faery visions greet the raptur'd sight;—  
 Heroes and sages quit the mould'ring tomb,—  
 And Spring's gay sweets in changeless beauty bloom;  
 E'en from oblivion's power can PAINTING save,  
 And its proud pencil triumph o'er the grave.

SCIENCE and ART a new creation give,  
 Breath on the stone, and bid the marble live;  
 In sculptured bronze record the conqueror's fame,  
 On the high column fix his mighty name;—  
 Rear the wide dome,—the vaulted arch expand,—  
 And spread the glories of a glorious land.

In life,—in death,—eternal honours spread  
 Fame's meteor brightness round its votary's head ;  
 Though like the stormy sun-bursts flitting ray,  
 A varying lot may mark his checquer'd day,  
 When doom'd to struggle with misfortune's strife,  
 —Another victim to the ills of life,—  
 'Midst ceaseless study,—time unheeded flies.  
 And his ART triumphs,—but the ARTIST dies !  
 See at the hillock where his ashes sleep,  
 Those sorrowing babes and mourning widow weep :  
 Beneath that turf whose flowers so vainly bloom,  
 Each bliss lies buried in his lowly tomb.—  
 And *there*, too soon may poverty's decree  
 Lay the young saplings with the blasted tree !  
 Unaided shall they fall ?—No !—*You* will hear  
 The mother's anguish, and her infant's prayer,  
 When in their souls' dread agony they sue,—  
 When their *last* earthly hope is fix'd on *You* ;—  
*You* will forbid the sinking heart to break,  
 And bless the orphan—for his Father's sake !  
 BELOVED ENGLAND ;—'tis our proudest boast  
 That *PITY*'s angel sanctifies thy coast,  
 And on *this day*,—to *BRITAIN* doubly dear,—  
 Should every tender feeling mingle *here* ;  
 Then whilst we hail with joy and minstrel strain  
 The hour that marks our SOVEREIGN's birth again ;—  
 Oh ! let the mourner's prayer with ours be heard,  
 Imploring blessings on great GEORGE THE THIRD !—  
 From *thine* that blaze of charity we trace,  
 That sheds its influence o'er his ROYAL RACE ;  
 And long may HEAVEN's almighty arm defend,  
 HIS PEOPLE'S FATHER,—and the ARTIST'S FRIEND !



**ART. XX: Sales by Auction of distinguished Collections of Pictures.**

*Sale of the magnificent Gallery of Paintings, the property of*  
**LUCIEN BUONAPARTE, PRINCE OF CANINO, by Mr.**  
**Stanley, in St. James's-street, on the 14, 15, and 16th**  
*of May last.*

THIS has been the most important sale of pictures that has taken place for a long time, both for the excellency and number of the pictures. Mr. Stanley's Catalogue is deserving of peculiar notice from the able manner in which it is drawn up, the uniform manner in which it is printed, and the excellent preface; which makes it a pamphlet better worth keeping, than sale catalogues generally are. Each lot is headed by the name of the painter in capitals, accompanied by a concise and well-written description, the material on which it is painted, and the size of every picture; which will make this catalogue a sure guide to the authenticity of any future pictures which may be described as from this gallery. The following is an extract from the preface, given to exhibit the manner in which Mr Stanley treatsh is subjects, as well as for the sentiments which it contains. "The author of '*an Enquiry into the beauties of Painting, and the merits of the most celebrated painters,*' observes '*that the love of the art has been considered, in every civilized nation, not only as a proof of their politeness, but even as a test of their humanity.*' Admitting this as a maxim, a just appreciation of pictures becomes the duty of every one who aspires to the character of a valuable member of society. Without however contending for an unqualified assent to this position, it may be safely advanced, that the love of the fine arts has a tendency, greater than any other attachment, to elevate our ideas, and to extend our knowledge: for wherever the arts have flourished, a more general acquaintance with causes and effects have been introduced, and a higher value has been placed on intellectual qualifications."

A few only of the most valuable pictures were bought in, among which was the celebrated Cartoon of Michael Angelo Buonarroti of a holy family, and have been sent over to the Prince of Canino's mansion at Tusculum; the produce of the sale was upwards of £17,000.

Albemarle Street, July, 1816.

**MR. MURRAY HAS LATELY PUBLISHED  
THE FOLLOWING WORKS.**

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**THE RESTORATION** of the **WORKS** of **ART** to  
Italy, a Poem. 8vo. 3s. 6d.

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**HOUSE OF COMMONS**, on the **EARL** of **ELGIN'S** Collection of  
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**MEMORANDUM** on the Subject of the **EARL** of **ELGIN'S**  
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**A LETTER** from the **CHEVALIER ANTONIO CANOVA**; and  
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By **JAMES DALLAWAY**, M. B. F. A. S. handsomely printed in  
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**ATHENIENSIA**; or, **REMARKS** on the **BUILDINGS** and  
**TOPOGRAPHY** of **ATHENS**. By **WILLIAM WILKINS**, A. M. F. A. S. late  
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## TO CORRESPONDENTS.

"A Well Wisher" who writes from Cheadle in Staffordshire, will find most of his suggestions complied with, but we cannot consent to the omission of the Poetry.

We thank Mr. John Bailey for his hints, advice, and good wishes: he will find many of the former attended to. We solicit his future correspondence.

To EVELYN, Jun. who complains that we have "deprived Mr. WILLIAM ALLAN of the reputation acquired by his painting of the Circassians," No. 225 at page 77 of our last, in calling him "J. Allen," we reply, that it so stands in the Royal Academy Catalogue; and not having the pleasure of that Gentleman's acquaintance, we were of course ignorant of the mistake, which we rectify with pleasure, and request our readers to observe, that this excellent picture is the production of Mr. W. Allan, (instead of J. Allen as stated by the Academy,) of Edinburgh; but we are not aware how the examination of an artist's works, according to Mr. E.'s recommendation, can give us an insight as to the spelling of his name.

Sig. R——m——i, who writes from Rome, is entitled to our warmest thanks. His obliging communication came too late for this Number, but it shall appear in our next.

An Architect's hints are received with thanks; but nothing short of a liberal Society, distinct from, but perhaps connected with, the Royal Academy, can effect his desirable wishes.

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Our Correspondents generally are requested to forward their communications as early in the quarter as possible; for the correspondence and essays, during the first month; works to be noticed and reviewed, during the second; and announcements, &c. before the 10th of the third, or they will run the risk of postponement, as is the case with several that were intended for the present Number.

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No. III. will be published on the first of January, 1817.

# ANNALS OF THE FINE ARTS.

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## ARTICLE I. *An Essay on the Life and Works of* RAFFAELLE.

RAFFAELLO SANZIO DA URBINO, the Virgil of Epic painting, and the glory of the Italian school, was born at Urbino,\* the capital of the dutchy of the same name, in the Papal dominions, in the year 1483, and died in 1520, at the premature age of thirty-seven. Raffaello Sanzio, or, as he is more familiarly called, Raffaele, was one of those extraordinary men who occasionally astonish the world by the sublimity of their genius, the versatility of their powers, and the extent of their talents; one of those dignitaries of the human race who is deservedly placed among the greatest of mankind, ranking with Homer, with Virgil, with Shakspeare, with Milton, and with Michelangiolo. He was endowed with such transcendant powers in every branch of his noble art, that he secured the applause of his cotemporaries, and the admiration of succeed-

\* DE PILES, D'ARGENVILLE, PILKINGTON, FUSELI.

ing ages. After six centuries of barbarism and ignorance, the regeneration of the Fine Arts succeeded, as an indemnity to the world for so long a night of darkness, and Raffaele arose as an earnest of its ripest powers.

Giovanni Sanzio, a painter of moderate abilities, was the father of Raffaele, in whom he quickly perceived such an ardent desire of studying the arts of design, that he instructed him in the rudiments of painting; and being desirous of affording him the best instructions, placed him as a disciple in the school of Pietro Perugino, who was then in the zenith of his reputation as an artist. The history of this wonderfully gifted and highly-favoured man does not present those vicissitudes of good and evil fortune which have so often chequered the lives and marked the characters of so many eminent men; which, although it adds so much to the interest, that the misfortunes of genius always inspire, cannot be reflected upon without a sigh:

In life,—in death,—eternal honours spread  
 Fame's meteor brightness round its votary's head;  
 Though like the stormy sun-burst's flitting ray,  
 A varying lot may mark his chequered day.  
 When doom'd to struggle with misfortune's strife,  
 —Another victim to the ills of life,—  
 'Midst ceaseless study,—time unheeded flies,  
 And his ART triumphs, BUT THE ARTIST DIES.

*Address by Jas. Thompson, Esq. recited at the 2nd Anniversary of the Artists' General Benevolent Institution.*

Not so Raffaele; Fortune, it has been said, re-

served for *him* all her favours, and Nature bestowed on him every manly grace. A tall and well-proportioned person; a prepossessing countenance, that all-intelligible current letter of recommendation, and a persuasive eloquence, say his biographers, were but a few among the eminent qualities of this amiable man. Blessed with the mildest virtues, his candour, his modesty, his disinterestedness, made friends of all who knew him: despising the mean passion of jealousy, he scarcely knew envy, unless that laudable emulation which urged him to rival and excel the works of his great contemporary and compeer Michelangiolo, should be debased by such a mis-appellation. How far his daring ambition of rivalling the Colossus of the Arts was from this despicable passion, and how desirous he was of doing justice to his illustrious rival, may be collected from the remark that is attributed to him, that he thanked heaven for giving him birth in the age of Michelangiolo.

Raffaelle soon emancipated himself from the dry prosaic style of his master, whose peculiar manner he at first so closely followed, that, according to his biographers, a picture of the Crucifixion by him would have been attributed to Perugino, had it not been inscribed with the name of Raffaelle. Soon convinced that an adherence to this style would not raise him to that eminence to which he aspired, he visited Florence, whither he was attracted by the renown of Michelangiolo and of



Lionardo da Vinci. This excursion opened to his view a new and attractive road, in which he resolved steadily to pursue his course, convinced that it would lead him by the shortest route to the object of his ambition. He therefore devoted himself sedulously to the study of the antique, by which alone he knew he could improve his taste and skill in drawing, acquainting himself with all their transcendant beauties, that he might transfuse their influence and character into his own compositions. He now began to paint in a grander style, but still below that sublimity of conception, and grandeur of execution, that characterize his after and perfect style; yet he improved in his colouring by studying the works of Masaccio, and following the advice of Bartolomeo Baccio di S. Marco, an excellent master in the management and union of colours.

The fame of Raffaëlle began now to expand itself through the whole of Italy, and being in possession of every qualification necessary for a great painter, he was removed from the easel to the cupola by Pope Julius the Second. This munificent pontiff, on the recommendation of his architect Bramante, who was the uncle of Raffaëlle, commissioned him to employ his pencil and talents to decorate the new and magnificent apartments of the Vatican. This selection and appointment of so young a man to such an important work awoke the jealousy of his compeers, and was reckoned a great injustice to the

established reputation of the other painters of merit who had already been employed by the Pope. Bramante perceiving the germs of talent and future greatness in his youthful nephew, was certain of his success; he therefore engaged all the most powerful nobility in his support; and although Raffaele had as yet executed nothing of transcendent ability, he was received in Rome with enthusiasm, as a man destined to restore the Fine Arts to their ancient splendor.

His productions on this occasion justified the expectations of his friends, being those four choice pictures which are universally acknowledged to be among the most glorious and sublime efforts of the pencil; “the Disputation on the Holy Sacrament;” “the School of Athens;” “Mount Parnassus,” and “the Promulgation of the Law.” These pictures, however, are not esteemed among connoisseurs as possessing equal merit even in themselves; and this inequality, so much to be expected in so rapidly improving an artist as was Raffaele, is observable more particularly in the “Disputation on the Holy Sacrament;” one-half of which is represented as upon earth, among mortals, the other half in heaven, peopled by angels and immortal beings, half historical and half allegorical. In the upper half, say the best judges, is perceived the disciple of Perugino, and in the lower, bursts forth the expanded and full-blown pencil of Raffaele. “The School of Athens,” his second great work, is in the

fullness of his glory; it is the master-piece of modern design, and should be regarded as an epic allegory, full of poetry and mind, rich in poetic flights of imagination, yet as regular and as chastened as the truths of revelation, collecting in one focus distant objects, and assembling, but with more probability and semblance of truth, than a similar gathering in his "*Mount Parnassus*," illustrious men, of various times, who were never before coterporized.

Michelangiolo Buonarotti, the greatest painter, sculptor, and architect of his time, but who must yield, in a chastened and correct imagination, and the softer graces of his art, to Raffaello, being then (1508) at Rome, was engaged to paint his immortal work, the ceiling of the Sistine Chapel. The fame and success of Raffaello are said to have caused in Michelangiolo such uneasiness, from jealousy of his rival, that he carefully ordered his admission into the chapel to be interdicted. Raffaello, however, obtained access, and saw the wonders of the new style of the greatest master of design that the world has yet produced; where Poetry, heightening and embellishing History, gives more enthusiasm and expansion to genius, more motion and energy to action; enables the painter, like the poet, to shake off the trammels of common place habit, to take a loftier flight, and soar just out of real nature into the regions of ideal beauty. A flight, however, dangerous to common

minds, and which has never since been successfully taken; for, as an unsuccessful tyrant of his race, whose flights out of real nature have been so woeful to mankind, but whose knowledge of human nature cannot be controverted, has well observed, "there is but one step between the sublime and the ridiculous." And it is a great and important question, whether these flights of fancy into the regions of ideal beauty, and the immense success, just short of extravagance, of Michelangiolo, has not been of great disservice to the arts, and created that race of mannerists, who cloke their mannerism and their deficiencies under the garb of ideal beauty? No less important is it to enquire, whether the system of ideal beauty, which, after all, is but an attempt at improving upon nature, (creatures correcting their Creator), even when embellished with the grandeur and "*terribile via*" of Michelangiolo, is not inferior to the simple, the true, the real beauty of Phidias, as displayed in the miracles of sculpture brought to this country by the Earl of Elgin? to which simplicity Raffaelle nearer approaches. Till this period, an epoch in his life, the subject of this Essay had by a deep study of, and investigation into, the principles of the antique, adopted too meagre and simple a style for dignity; had bound himself too rigidly on their canons of perfection, and in effect had not acquired, what practice alone could give him, a due confidence in his own great, but untried powers. In assuming and adding to his



former style, the grandeur, the flow of form, the license of Michelangiolo, he strictly guarded himself, as his works prove, against losing his former correctness of manner and drawing. In leaving his former straight-lined compositions, of which "the Assumption of the Virgin," formerly in the Gallery of the Napoleon Museum at Paris, is an example: he substituted that arrangement of his figures into select groupes, so disposed as to produce a proper effect by contrast, avoiding parallelisms, and acute and unpleasant angles, without the appearance of an endeavour to avoid them, by arranging them inartificially, possessing the rare, and seldom attained art, of concealing art. From this period he relaxed from his over-scrupulous imitation of the antique; and by an happy mixture of those beauties and perfections, with which the God of Nature so profusely embellishes his creatures, with those of a more artificial character, he painted heads more pleasing than the antiques of his day, because we do not fear meeting their originals and counterparts in nature. His Apostles are fellow men, though of an elevated character; his Christs are sublime and godlike, yet participating of humanity; and the beautiful Virgins of his chaste pencil, inspire us with hopes of meeting their semblances among our companions of the softer sex; they please and fascinate our eyes and hearts: while the antique heads of Jupiter, of Apollo, of Mars, of Diana, and of Venus, seem

but calculated for Olympus, inspiring poetical and ideal, but repelling natural feelings.

Raffaele having now added to his former acquirements in art, the beauty of Lionardo da Vinci, and the energy of Michelangiolo, formed from their union in his capacious mind, a style sublime, pure, original, and decidedly his own. Free from the extravagance of the one, and the timidity of the other, he must be reckoned as second to no painter, ancient or modern. He has left his successors nothing but the glory of imitating, or, if some unexpected sublime genius should arise to bless our times, perhaps of equalling him, but to surpass him in all his varied excellencies is impossible in one man, for no one has united, and, perhaps, no one can unite, in his own pencil, all the peculiar and multifarious excellencies of this truly eminent painter.

Such acquirements, such perfections, would appear the result of the entire occupation of an advanced life and protracted studies, but that we know the contrary to have been the fact: yet all his works evince the newness of conception, the lively vigorous freshness of a youthful fancy. Nature had blessed him with an intuitive faculty for painting; had given him the organs, as some of our philosophers would say, of colour and of form; of individuality, and of selection, indeed of all the higher excellencies of his art; as she has given the bee that of extracting honey from flowers.

The genius of Raffaello produced excellence as spontaneously, as the plant produces its fruit in due season ; and it has been doubted, whether he could have produced mediocrity or indifference, even had he condescended to have attempted it.

Enough may, perhaps, have been said here of the qualities of Raffaello, when the proposed limits of an Essay are considered ; but many folios might be filled, and not surpass his excellence ; therefore, as this is beyond our space, some of his works shall now be briefly considered.

The pictures in the apartments of the Vatican, the principal palace of the Pope, are the most important of his works, whether considered for the greatness of their plan, the variety of their subjects, or the beauty and taste of their style and decoration. The subjects are all from sacred history, selected with admirable judgment, and composed in a style hitherto unrivalled ; where fancy and imagination, uniting the probabilities of ideal beauty with real life, despising vulgar rules, reveling on the boundaries of caprice, left, at an immeasurable distance, the labours of all his predecessors, and created a style in painting, lofty, refined, and magnificent. In addition to these, he painted for Agostino Chigi, a rich and noble amateur, the ingenious allegory of Psyche, a work well known, and that has been the subject of many commendations.

To enumerate all the works of this sublime

painter would fill a volume, and to do justice to their merits would require a mind as capacious, as well stored, and as vigorous as his own. In an Essay, therefore, the enumeration must be brief, the description concise, and sufficiently short of their value; the best that can be promised is but a step beyond the shadow of a shade.

In addition to the foregoing, may be enumerated the following, taken from memory as they arise. At the royal Palace of Hampton Court are the celebrated Cartoons, which have been for so many years the glory of England, and are well known by the copies in turpentine colours by Sir James Thornhill, that are in the great room at the Royal Academy, presented to that Body by Francis, the late Duke of Bedford in 1800; and by a similar set presented to the University of Oxford, by the present Duke of Marlborough; as well as by numerous engravings of various degrees of merit, particularly those of Marc Antonio; among which must not be forgotten the excellent series of the largest size in the line manner, by our excellent and indefatigable countryman Holloway, who, by those which he has already engraved, has stamped himself as a line engraver of the first rank. The encouragement and patronage given by his present Majesty to this great work, and to the Fine Arts in general, deserve the gratitude of the present age, and the applause of posterity. His Majesty has certainly manifested a more judicious attention



to, and a more refined taste for, these splendid vestiges of pictorial grandeur, than any of his royal predecessors since the days of the accomplished, but unfortunate Charles.

Mr. Cosway, the Royal Academician, had two other Cartoons, but sold them some years since to the late King of France. Another most excellent Cartoon, known by two engravings by Marc Antonio, the Murder of the Innocents by Herod, which was supposed for many years to have been lost, is in the possession of Prince Hoare, Esq. the learned and urbane Secrétary for Foreign Correspondence to the Royal Academy, by whose father, the late celebrated crayon painter of Bath, William Hoare, Esq. it was purchased at a general sale of disputed property by the Court of Chancery in Westminster Hall.

Among other works of Raffaelle now in England, is a very fine specimen on pannel of "the Madonna and Child" in the choice Collection of Paul Cobb Methuen, Esq. at Cosham-house, in Wiltshire. There are also four fine pictures in the Cleveland-house Gallery, the magnificent town mansion of the Most Noble the Marquis of Stafford, consisting of "the Virgin Mary with the infant Jesus," in a landscape, formerly in the Collection of Sir Joshua Reynolds. "A Holy Family," in a circular landscape, formerly in the Orleans Gallery. This picture was originally on pannel, but has been since transferred to canvas, and has been lately most

beautifully engraved in “the British Gallery,” Class I. No. 2. “A Holy Family,” in a landscape, also from the Orleans Collection, which was known to the French connoisseurs by the distinctive title of *La belle Vierge*. “The Virgin and Child,” also from the same Collection, is another successful instance of transfer from pannel, on which it was originally painted, to the canvas, on which it now appears. This valuable picture has been successively in the possession of M. de Seigpeley, M. de Montarsis, and M. Rondé, jeweller to the late King of France, who sold it to the Duke of Orleans, from whose gallery it has been removed to this.\* It differs considerably from the others, being represented in the inside of a room, while the others are in the open air.

Another exquisitely fine picture by this unrivalled master is in the possession of Alexander Day, Esq. the proprietor of the fine cast from the colossal statue by Phidias, on the Monte Cavallo at Rome, now exhibiting in the Mews Gallery. Of this exquisite gem of art, one of our most enlightened and intelligent critics, who has often surveyed the Vatican with no idle eye, says, “the composition is eminently pleasing: the grouping of the three figures (the Virgin Mary, Infant Christ, and St. John); the artful disposition of all the limbs, forming lines *retiring* and *advancing* alternately,

\* Britton's Catalogue Raisonné of the Pictures in the Gallery of Cleveland-house.

and the graceful forms and natural turns of the heads, leave nothing in this point of art to be desired."

"The beauty and expression of the countenances are such as belong to Raffaele alone. The tender and purified affection of the *Virgin Mother*, the infantine illumination of the Christ, the glowing, but (in character) inferior ardour of the St. John, distinguish the work from all others. It possesses, beside, a purity of colour, which seems to enhance the idea of sanctity in the persons represented. It has a freshness of hue as unimpaired, as if it came at this moment from the hand of the immortal painter, and it has remained pure and untouched even in the smallest point."

"It is painted in Raffaele's second manner, between the time of his leaving the school of his master Perugino and the adoption of his enlarged style, after seeing the works of Michael Angelo."

"This exquisite gem has been for a great number of years preserved with the utmost care in the Aldobrandini Cabinet at Rome, and its present authenticity is demonstrated by a legalised document taken from the archives of that noble family."

This gentleman has also, in his collection at the Mews Gallery, an extraordinary fine copy, by Guido Reni, of the celebrated picture at Bologna of "*St. Cecilia*," the original of which is called by an Italian critic, "*uno de' più compiti quadri, che mai facesse il primo Pittor del Mondo*,"

*il divino Raffaelle.*” “ This copy,” says the gentleman above quoted, “ was made by order of Louis XIII. King of France, and placed by his command in the church of S. Luigi de’ Francesi, at Rome.” The *Descrizione di Roma Moderna*, printed in 1708, says, “ *la pittura però dell’ Altare con la Santa, è bella copia di Guido Reni, d’una simile fatta in Bologna da Raffaelle.*” The original, which was formerly the altar-piece of the chapel of Bentivoglio, in the church of St. Giovanni in Monte, at Bologna, was one of those which were stolen from its sacred domicile, and formed one of the principal ornaments of the Napoleon Museum at Paris, whence it has been again removed by the justice of the Allied Nations, at the last Treaty of Paris. The deterioration of this fine picture by its removals, and still more during its stay in Paris, must be the subject of eternal regret to the true lover of genuine art, and at the same time it enhances the value of this exquisite copy; which the same excellent critic, before quoted, says, “ besides the fidelity with which the great master” (who made the present copy) “ has laboured to pursue the unrivalled beauties of Raffaelle, has added to them that improved freedom of execution, which was the acquirement of the later schools, and that peculiar delicacy of pencil which was the possession of Guido alone.” The persons represented in this picture,” says Mr. Day’s Catalogue, “ are St. Cecilia, St. John, St. Paul, Mary



Magdalen, and St. Petronius, the tutelar saint of the City of Bologna." The author of *Le Pitture di Bologna*, printed in 1766, says they are, " *S. Cecilia co' Santi Paolo, Giovanni Evangelista, ed Agostino,*" which is confirmed by Vasari, Vol. II. p. 111.

The dispersed collection, known by the name of the Napoleon Museum, which was formed from the spoils of the best galleries in Europe, and deposited in the Louvre, were thirty-nine master-pieces from the pencil of Raffaelle alone, which are taken as follows, in the order they formed in that Collection. Many of the Raffaelles were, however, in the Royal Collection prior to the Revolution.

No. 1. *The celebrated picture of the Transfiguration.*

On wood; which was painted by order of the Cardinal Giulio de Medicis, afterwards Pope Clement the Seventh. This picture, after being exhibited at the obsequies of Raffaelle above the body, was carried to the residence of the cardinal, and three years afterwards was placed as the altar-piece in the church of San Pietro in Montorio, (or Monte aurio, so called from the yellowness of the soil) at Rome, where it remained till it was removed to its present situation. It has been engraved several times, principally by Nicholas Dorigny, Thomassin, Chereau, Poignant, and others, and more recently by Raffaelle Morghen. A fine copy of it, said to be by Guilio Romano, forms the altar-piece of the chapel of God's Gift College, Dulwich.

No. 2. *St. Michael killing Satan.*

This picture was originally painted on wood; but about fifty years ago was transferred to the present canvas;

was painted for Adrian Gouffier, Cardinal de Boissy, ambassador to the Court of Rome for Francis the First, and was finished about the year 1517, the following inscription being written in capital letters on the cuirass of St. Michael:

Raphaël Urbinas, pingebat, MDXVII.

Le Brun, the French painter, presented the Academy of Painting a dissertation on this valuable picture, in which he has analysed its beauties with that profound knowledge of the art that might be expected from so great a master.

This picture has been engraved by Gilles Rousselet, Larmessin, and Diana Mantuana. There is a very fine duplicate of it in the Collection of Thomas Hope, Esq.

No. 3. *The Holy Family, with St. John and his Mother.*

Formerly on wood, but lately transferred to canvas.

Raffaelle painted this picture about two years before his death, as an acknowledgment of the munificence of Francis the First, in regard to the last picture. It has his signature, *Raphaël Urbinas* pingebat, MDXVIII. This admirable picture has been engraved by Gerard Edelinck.

Nos. 4, 5, 6. *The Annunciation, the Presentation, and the Adoration of the Magi.*

These three pictures are painted on wood, and were placed under the picture of "the Assumption of the Virgin," in the church of San Francesco at Perugia.

No. 7. *The Assumption of the Virgin.*

This picture, mentioned above, was, with the three foregoing, painted by Raffaelle when only 18 years of age; they are in his earliest style, and perfectly resembling that of his master Perugino, whose portrait he has placed on the left hand, and his own in the opposite corner.

No. 8. *The Virgin, the infant Jesus asleep, and St. John.*

Known by the name of "the Silence of the Virgin." This beautiful picture is on pannel, and formerly belonged to the French king, who purchased it at the sale of pictures belonging to the Prince de Carignan. Vasari does not mention it, though it is undoubtedly the work of Raffaele.

It has been engraved by Francis de Poilly.

No. 9. *The infant Jesus caressing St. John.*

An exquisite cabinet picture, painted on wood, and presented by Raffaele to the Cardinal de Boissy, in return for the honour conferred on him by introducing him to Francis the First. It afterwards passed into the family of Loménie de Brienne, who sold it to Louis the Fourteenth.

It has been engraved by Francis de Poilly.

No. 10. *The Virgin, the infant Jesus, and St. John*, known by the name of "la Belle Jardinière."

This picture, on wood, was executed by Raffaele at Florence, before he was engaged by Bramante to paint the superb Frescoes in the Vatican, for a gentleman of Sienna. It is in his second style, and partakes of the rich colouring of his friend Bartolomeo.

It has been engraved by Gilles Rousselet, Jacques Chereau, and latterly, by Audouin, in the fine work of MM. Peronville and Laurent.

No. 11. *The Vision of Ezekiel.*

Painted on wood. This picture was formerly in the Pitti Palace at Florence. Another picture, of the same subject and size, according to Vasari, was painted for the family of *Vincenzo Ercolani*, of Bologna; from whom it was purchased for the Orleans Gallery, and brought to England.

No. 12. *St. Michael combating the Monsters.*

This extraordinary picture was painted on wood, when

Raffaele was very young, and is far from that perfection of style he afterwards acquired. Felibien thinks it was painted for Francis the First.

It has been engraved by Claude Duflos.

No. 13. *St. George and the Dragon.*

This picture, which is on wood, was formerly in the Collection of the Duke of Urbino; and is said by Paolo Lomazzo (L. I. ch. viii. p. 48) to have been painted on a chess-board. Felibien states, that this picture was painted for Henry the Eighth of England; but he is probably in an error; because there are proofs of another picture, of the same subject, though differently treated, by Raffaele; which has been excellently engraved by Lucas Vorsterman, and was probably the picture that belonged to that monarch. Sandrart also mentions it as being formerly in the Collection of Charles the First of England.

This one is engraved in the Collection of the Pictures of the Museum.

No. 14. *The Portrait of Pope Leo the Tenth.*

Painted on wood. This picture, perhaps the most celebrated portrait that was ever executed, came from the Pitti Palace at Florence. It was painted by Raffaele at Rome, about the year 1518. He has introduced in it the portraits of the two assisting cardinals, Giulio de Medicis and Rossi, in such a superior manner, that gives it the air and interest of an historical piece. Andrea del Sarto made so exact a copy of this picture, that it deceived even Giulio Romano, who assisted Raffaele in painting the original. This valuable copy was in the collection at the Capo di Monte at Naples.

It has been engraved by Morel, in the work entitled *La Gallerie de Florence*; and is also in the *Cours Historique du Musée Napoleon*.



- No. 15. *The Portraits of Raffaele, and his Fencing-master, or, as others have called it, of Raffaele and Pontormo, a Florentine painter.*

Of this latter opinion is the author of the *Tresor des Merveilles de Fontainebleau*, who also says it was painted by Pontormo; but the author of the *Manuel du Museum Français* is of opinion, that from its grand style and manner of pencilling, it could not be from any other hand than that of Raffaele. Vasari, however, does not mention it.

It has been engraved by Larmessin.

- No. 16. *Portrait of a young Man meditating.*

Painted on wood. This charming portrait, from its vigorous colouring would seem to belong to the Venetian School; and has been thought by some persons, that it is from the pencil of Giorgione, and by others, with more probability, from its resemblance in style, to Sebastian del Piombo.

It has been engraved by Nicolas Edelinck, in the Cabinet de Crozat.

- No. 17. *Portrait of a Youth of about 15 or 16 years of age.*

Painted on wood. The subject unknown.

This has also been engraved by Nicolas Edelinck.

- No. 18. *Portrait of the Count Baldasar Castiglione.*

Painted on canvas. This picture, which Raffaele painted for the Count Castiglione, his particular friend, who was in the suite of the Marquis of Mantua, was purchased by Charles the First of England of a Duke of Mantua, and sold by him before his death to a collector named Lopez, and some time after taken to France.

It has been engraved by Nicolas Edelinck, and by John Godefroy, or Godfrey, (an English engraver, formerly pupil of Simon, and practising in Paris,) for the chalcography of the Museum.

No. 19. *Portrait of the Cardinal Inghirami.*

Painted on canvas. Formerly in the Pitti Palace at Florence.

No. 20. *Portrait of Jeanne of Arragon, Queen of Sicily.*

Painted on pannel. It has been supposed that Raffaele painted only the head of this admirable picture, and that Giulio Romano finished the rest. It was painted for the Cardinal Hippolito de Medicis, who presented it to Francis the First. There have been several copies made from it before it was brought to France, and has been engraved by Jacques Chereau in the Cabinet de Crozat.

No. 21. *Ceres, or Plenty.*

Painted on wood. This picture, which formerly belonged to the late King of France, is called, in the Catalogue of his Pictures, by Giulio Romano; although it bears the name Raphaël Urbinas.

No. 22. *The three theological Virtues, Faith, Hope, and Charity.*

These three pictures were formerly friezes in the church of St. Francesco at Pérugia.

No. 23. *The Virgin, the infant Jesus, and St. John presenting him with a Cross.*

Painted on wood.

No. 24. *The Virgin*, commonly called the *Madonna della Sedia*.

Painted on wood, and formerly in the Pitti Palace at Florence; yet Vasari does not mention it. It was afterwards placed in the Gallery at Florence, among those master-pieces which ornamented the place called the Tribune.

It has been engraved perhaps oftener than any other of Raffaele's works; and has exercised the graver of the most distinguished artists; among others, G. Sadeler, Van Schupen, Bartolozzi, Raffaele Morghen, &c.

Nos. 25, 26, 27. *St. Cecilia, St. Placide, and St. Benedict.*

Three half-length figures, painted in destemper, and formerly in the church of the Benedictines at Perugia. The head of St. Placide has been copied by Corregio, in the picture of the martyrdom of that Saint, lately in the Napoleon Museum.

No. 28. *Portrait of Bernardo Divizio Cardinal di Bibiena.*

On wood; formerly in the Pitti Palace at Florence. This is the cardinal who offered his niece in marriage to Raffaelle.

No. 29. *Portrait of the Cardinal Giulio de' Medicis.*

On wood. This picture is the same head as the one which is introduced in the picture of Leo the Tenth, and is supposed to have been the study from which Raffaelle painted it, and has been engraved by Nicholas Edelinck.

No. 30. *Portrait of Pope Julius the Second.*

On wood. This picture of Julien de la Rovere, known by the name of Julius the Second, was formerly in the Pitti Palace: it is an elaborately finished portrait of a venerable old man. There are many copies in existence; but they are mostly by his pupils. The Napoleon Museum possesses one very valuable one by Giulio Romano.

No. 31. *St. Cecilia.*

On wood. This picture was painted in 1513, at the command of Cardinal Lorenzo Pulci, for the church of St. Giovanni in Monte at Bologna. The musical instruments in the fore-ground are from the pencil of Giovanni Nanni, called Gio. da Udine.

It has been several times engraved. The plate of Marc' Antonio Raimondi is from a drawing of Raffaellè, which differs from the picture. Julius Bonasone, and Sir Robert Strange, who has reversed the figures, have also exercised their gravers on this fine picture, which is the one before alluded to as having

been copied by Guido Reni, and now in the Collection of Alexander Day, Esq.

- No. 32. *The Virgin, the infant Jesus, St. Anne, and St. Catherine.*

It is uncertain whether this picture was in the Napoleon Museum or the Luxembourg Gallery. It was painted on wood, for Bindo Altoviti, and was for many years the principal decoration of the chapel of the old palace at Florence, and brought from thence purposely for the above Museum. The *Manuel du Museum François* says, it is in the Gallery of the Senate.

It was engraved in 1602 by Villamena.

- No. 33. *Jesus Christ in Glory, with the Virgin Mary, St. John, St. Paul, and St. Catherine.*

Known by the title of the Five Saints. This picture which is painted on wood, came from the principal altar of the church of the religious Order of St. Paul at Parma; and is said to be one that excited the well known exclamation of Corregio, *Anche io son pittore!*

It has been engraved by Marc' Antonio Raimondi, and more recently by Massard Junior.

- No. 34. *The Virgin Mary uncovering the infant Christ, behind whom is St. Joseph.*

This picture, which is on wood, came from the palace of Prince Braschi, nephew of Pope Pius the Sixth.

- No. 35. *St. John the Baptist in the Desert.*

On canvas. The author of the Catalogue of the Musée Napoleon says, that this picture was painted for the Cardinal Colonna, who presented it to Giacomo Carpi his physician, as an acknowledgment of his attention during a long and dangerous illness, and that it was taken to France by the celebrated and unfortunate Concini, Marechal d'Ancre. Raffaele has often repeated the subject.

It has been engraved by Simon Vallée.



No. 36. *St. Margaret.*

On canvas. This picture is supposed by Vasari to have been painted by Giulio Romano, on an outline of Raffaello; and adds, that he sent it as a present to Francis the First. Peter Dan, author of the *Tresor des Merveilles de Fontainebleau*, relates, that a Florentine nobleman gave it to the church of St. Martin des Champs; from whence it was taken by Henry the Fourth. It is a charming picture. St. Margaret, in whole length, is gracefully alighting on the wing of a monster, which she has conquered.

No. 37. *The Virgin and infant Jesus sitting on a Throne, and the four Fathers of the Church.*

On wood. Raffaello painted this picture when at Florence, and studying the works of Fra Bartolomeo, and was brought from the Pitti Palace. The editor of the catalogue of the Florentine Gallery has announced it as being painted on canvas, which is certainly a mistake. This picture was given by Buonaparte to the Museum at Bruxelles; but it is uncertain whether it has been restored or not.

It has been engraved in the Florentine Gallery by Nicolet.

No. 38. *The Virgin Mary, the infant Jesus, St. Francis, St. John, St. Jerôme, and a Votary.*

This picture, which is reckoned the best coloured of all the works of Raffaello, was painted by the desire of Sigismondo Conti, Private Secretary to Pope Julius the Second, and given by him to the church of S<sup>a</sup>. Maria d'Ara Cæli at Rome; and afterwards by Anna Conti, the niece of Sigismund, to the church of S<sup>a</sup>. Anna di Foligno, about 1565. It was originally painted on wood; which becoming much decayed, has been removed to canvas in a very curious and ingenious manner, of which the process is described in the *Memoirs of the Third Class of the National Institute of France*, in the volume for the year of the Republic 10.

No. 39. *The Virgin Mary crowned in Heaven after her Assumption.*

On wood. This picture was taken from the church of Monte Luce, near Perugia, where it decorated the principal altar. Raffaelle, on his first return from Florence in 1505, which was when he was 22 years of age, was engaged to paint this picture; and on presenting his design, he received in advance thirty ducats. But soon after being engaged to paint the Frescoes in the Vatican, and overwhelmed with engagements from every potentate in Europe, this engagement was forgotten. In 1516, his employers demanded their picture, and made him sign a deed, by which he engaged to finish it within a year, and for the price of 200 crowns of gold. Yet, in spite of his wishes to satisfy them, he could not find time to finish the picture, when death overtook him, and cut short their engagement and his life. Some time after, unwilling to lose their money, they summoned Giulio Romano and G. F. Penni, whom Raffaelle had appointed his inheritors, to restore the advance, or finish the picture themselves. They chose the latter; and, it is said, divided the pannel to facilitate their work and its transportation to Monteluca. Some writers have supposed, that Giulio Romano painted the lower pannel, and G. F. Penni the upper one, on the outlines, and from the sketch of Raffaelle. But connoisseurs of more judgment, think that the whole of the heavenly groupe which is in the upper pannel, to be entirely the work of Raffaelle; and the lower one from the colder pencil of Penni; but they perceive nothing of the heavy, dull hand of Giulio Romano.

This picture was finished in 1524, and placed at Monte Luce in the same year; from whence it was removed to Paris pursuant to the Articles of Capitulation between Buonaparte and the Pope at

Tolentino; and with 99 other capital pictures, (which were the finest ornaments of Paris,) were given to the French nation, and now, with retributive justice, restored to their legal owners.

THE above well known pictures are among the principal of the works of Raffaelle, and embrace each of his different styles, from the Assumption, which he painted at 18 years of age, to the latter Assumption, and the inimitable Transfiguration, which he left unfinished.

The talent of Raffaelle approached nearer perfection than any other painter. There are certain pictures of Perugino, of Fra Bartolomeo, of Lionardo da Vinci, and of Michelangiolo, better painted than certain pictures of Raffaelle, which he painted before he saw their works. But no sooner were their works progressively disclosed to his all-grasping eye, than he seized each of their beauties successively, and became superior to them all in versatility of talent; and in succeeding rivalled them.

So many and great were the occupations of Raffaelle, added to his wish of obliging his patron the Pope, by following the profession of an architect,\* that it left him so little time, that many of his compositions were only designed and outlined by himself, and finished entirely by his pupils; among whom were Giulio Romano, Francesco Penni, Polydoro de Caravaggio, and Perino del Vaga.

An immense fortune was the fruit of such incessant labour and so many important commissions; and his house displayed all the magnificence of a prince. Penni had the direction of it, from which cause he was called il

\* Among his works in architecture were the continuation of the Cathedral of St. Peter at Rome, after the death of his uncle Bramante. Façade of the church of St. Lorenzo, and of the Palazzo de Uggocino, now Pandolfini, at Rome. The Palazzo Caffarelli, now Stoppani, at Rome. Some smaller buildings of the Farnesina in the same city, and other buildings of less consequence. His style of architecture was, like his paintings, tasteful and elegant.

Fattore, or the steward; and it was ever open to those who loved or cultivated the arts. He was connected with the most celebrated literati of his age; with Ariosto, Bembo, who wrote his epitaph, Castiglione, &c. who felicitated themselves upon the enjoyment of his friendship, which charmed away their moments of leisure.

Leo the Tenth (whose life and pontificate has been so ably illustrated by Mr. Roscoe,) in succeeding to Julius the Second, was a liberal patron of Raffaele; notwithstanding which he entertained a wish to leave Rome. Francis the First, who commenced about this time, with much celebrity, a reign, which was to France, that of literature and the arts, proposed to this illustrious painter to reside at his court. Raffaele would have complied with his requests; but the solicitations of Bramante and the fresh liberalities of Leo prevented him. He therefore sent that monarch the before-mentioned picture of St. Michael, painted entirely by his own hand: Francis rewarded him so magnificently for it, that Raffaele, to acquit himself from the obligation, sent him a second, the beautiful Holy Family before mentioned; for which the king again paid him a larger sum than for the St. Michael. It was this generous and enlightened sovereign who said, that men of superior talents were the equals of monarchs. Raffaele, deeply impressed with the munificence of Francis, conceived the idea of painting the celebrated Transfiguration, as a voluntary tribute of homage to so just an appreciator of his merit; but death closed the days of this honour of our race, premature in years, but mature, rich and multifarious in works of renown, and full of honour and of glory.



ARTICLE II. *A slight Sketch of the RISE and PROGRESS of DOMESTIC ARCHITECTURE in GREAT BRITAIN.*

[Continued from page 43.]

**T**HIS leads onward to the reign of Henry VIII.: in which architecture, in point of expensiveness, and the intention of its patrons, flourished abundantly. Wolsey, the munificent, the splendid minister of a no less splendid monarch, built and endowed magnificently. His palace at Bridewell, his restoration and additions to the episcopal palace, and the cathedral at York; the gateway to the Butchery at Ipswich (a proof, among others, that he did not forget his origin, or his native town); the repairing and beautifying the pastoral residence and parish church of Lymington, where there still exists remains of his works; his splendid palace at Charing Cross, and his far more magnificent structure at Hampton Court, were but among a few of those belonging to this ambitious and munificent prelate. Of this latter building, says Grotius, in his *Poemata*:

“ Si quid opes nescit, sed quis tamen ille  
Hamptoncourta tuos, consulat ille lares,  
Contulerit toto cum sparsa palatia mundo,  
Dicet ibi reges, hic habitare Deos.”

As a proof of the splendid manner of Wolsey's habits, his palace at Charing, among others, may be adduced; where, on the 7th September, 1515,

on the occasion of his being decorated with the purple, he entertained his Sovereign and consort, the Queen of Scotland, the Queen dowager of France, the Archbishop of Canterbury, the Bishops of Winchester, Rochester, and other prelates; the judges, and other personages of distinction, in a manner equally splendid with that described by our immortal Shakspeare in his play of Henry the Eighth. His train consisted of eight hundred servants and retainers, many of them knights and gentlemen, and ranked nine or ten lords in his suite. Every Sunday he resorted in the most splendid and pompous manner from his palace at Charing to the Court at Greenwich, accompanied with crosses, silver pillars, his cardinal's hat, and great seal of the kingdom, with all proper accompaniments. If his external splendour was thus great, what must have been his palaces and dwellings, which were the constant resort of the nobility and gentry, both foreign and domestic, where they were received and treated in a manner worthy of a sovereign prince. Yet, according to Hollinshead, Stowe, Rymer, and other historians, the most useful part of domestic architecture, the mansions of the nobility and gentry, the houses of the tradesmen, and the huts of the peasants, were every thing but commodious and comfortable. Among his other occupations and designs of splendour, Wolsey did not neglect utility; he founded public lectures at Oxford on Theology, Civil Law, Physic, Philosophy, Mathe-

matics, Greek, Latin, and Rhetoric ; of which at present, as he paid the professors himself, and left no endowment, no remains exist. He obtained a Bull from the Pope, appointing himself visitor of all the monasteries, which he used with propriety, and put them all in a perfect state of repair, embellishing and beautifying many. Among other useful acts of this useful man to his country's arts and learning, he procured the establishment of the College of Physicians.

The King was not backward in promoting works of splendour and magnificence : scorning the narrow accommodations and inconvenient habitations of his predecessors, he erected several noble castles and palaces ; among which were Whitehall and Nonsuch, now no more ; he converted St. James's from a nunnery to a palace, and appropriated another at Dartford to a similar purpose. In this reign it is supposed the Grecian, or, rather the Romanized Grecian style of architecture, was introduced into Great Britain ; but still in an imperfect and impure taste, mixed promiscuously with Saxon, Gothic, Saracenic, or any other style they found to their hands.

In 1525 Wolsey laid the first stone of a magnificent structure at Oxford, which (like the Palais Cardinal of Richelieu) he intended to erect, endow, and call by the commemorative name of **CARDINAL COLLEGE** ; for which purpose he procured the dissolution of the Priory of St. Frideswade, at Oxford,

which being surrendered to the king, he immediately bestowed it on the Cardinal, for the praiseworthy purpose of building on its site, and endowing with its revenues, the intended college. He soon after obtained Bulls from the Pope, which were indispensable, to confirm and support the king's munificent grant; in addition to which he also procured the dissolution of several other lesser monasteries, situate in different parts of the kingdom, and applied their revenues and possessions for the building and maintenance of his new college. These proceedings met with great censure even from the king himself, with whom he was so great a favourite, who accused him in a letter of various faults, and says, the college was a cloak for covering all his mischiefs. To restore this breach, the Cardinal made his royal master, whose avarice, extravagance, and weak points he well knew, a present of his magnificent palace at Hampton Court, and shewed him his Will, wherein he had made the king his sole heir; in return for which, Henry gave him his palace at Richmond for a residence.

Among other of Wolsey's architectural works, may be enumerated a mint at York, and another at Durham; a palace at Southwell, and a monastery for Carthusian friars at Sheen; an episcopal palace at Scrooby near York; which finding, after his degradation, in too bad a state to reside in, he employed three hundred artificers in its reparation.



Pomfret Abbey, Doncaster and Sheffield Park, found also a benefactor in Wolsey. He also founded a grammar school at Ipswich, his native town, and paid great attention to the improvement of the education of youth. The furniture and decorations of his palace at York were of the most splendid description, and of an immense value; the walls of the gallery were hung with cloth of gold, embellished with silver and tissue work: he had a prodigious quantity of velvets, satins, and other splendid vestments, and an almost incredible quantity of gold and silver plate.

After the disgrace of Wolsey, the king followed up his new college, new founded and re-endowed it, under the name it now bears, Christ-church College. Among other large edifices constructed in this king's reign, were parts of the castle at Windsor, the mansions of Cowdry, Herstmonceaux, and Penshurst, in Sussex, Holland-house Kensington, Somerset-house, and the Savoy Palace, London.

The succeeding reigns of Edward the Sixth, Elizabeth, and James the First, add but little to a sketch of domestic architecture. In the former monarch's reign Christ's Hospital was endowed and built. The excellency and newness of the palaces required but little beyond reparations; and the grand scale of the foreign policy of Elizabeth, led her to something more than merely decorating, altering, or re-building her residences; yet many

excellent private mansions were constructed during her reign, a fine specimen of the style of which, in almost unaltered preservation, is the mansion of Loseley, near Godalmin, in Surrey, the residence of Thomas More Molineux, Esq. and formerly the residence of that gentleman's ancestor, the great Sir Thomas More.

If the reign of Elizabeth added little to the history of domestic architecture, that of James the First added still less. Public buildings remained much as before, both in style and size; private edifices and humbler dwellings, however, improved in comforts and convenience, but not much in style. Clumsiness of proportion and inelegance of style distinguish alike both these periods.

In the succeeding reigns there is little to gratify the searcher after generalities, till the reign of the accomplished and elegant-minded Charles the First, who, by a course of study improved by travel, possessed a mind alike sensible to the more tasteful avocations of life, and the more refined pleasures of a highly cultivated state of society. This reign produced a great revolution in the style of architecture in general, but more particularly in domestic architecture. Inigo Jones flourished at this time, and first introduced into this country a pure specimen of classical architecture; among his best works, are, the parish church of St. Paul Covent Garden, Shaftsbury-house, Aldersgate-street; a design for Covent Garden Market, of which the

existing piazzas formed a part; Lincoln's-Inn Fields; the chapel of that inn; the chapel at Whitehall, which is only a very small portion of a magnificent design for a royal palace; a fine portico to the west front of the cathedral of St. Paul's, and many other public and private buildings.

There can be little added to the above till the Fire of London, which, under the fine taste and correct knowledge of Sir Christopher Wren, added most of what we daily see, and therefore needs no commendation. To repeat a list of his chef-d'œuvres would but be to recount what has been often repeated.

From this time till the succession of our present revered and afflicted monarch, little or nothing intervened to add to this sketch, except the works of the heavy, but picturesque Vanbrugh, whose Blenheim and Castle Howard, are the best specimens of his style; and of what has been executed in this reign comes rather more under the province of criticism, and requires more deliberation and space than this sketch aspires to, although it has been slightly touched upon at its commencement. However, under the auspices of the Royal Academy, the patronage of His Majesty, and of His Royal Highness the Prince Regent, who has evinced during his regency a true feeling and love for this noble art, the greater knowledge of the nobility and gentry, the pure sources of the true sublime and beautiful opened to our admiring eyes by the discoveries of

Stuart, Revett, Pars, Wilkins and other Athenian travellers, and the immense treasures of the Elgin Marbles, may lead us to hope the arrival at last of a pure style, and a correct encouragement of the noble Science and Art of Architecture.

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**ART. III.** *Letter from an Artist to a Director of the BRITISH INSTITUTION on a new Method of rewarding eminent Professors of each Branch of the Fine Arts.*

*To the Editor of ANNALS OF THE FINE ARTS.*

SIR,

August 5, 1816.

**I**F the following letter from an artist of respectability to a very eminent Director of the British Institution, comes within the plan of your work, it is much at your service.

I am, &c.

**AN ARTIST.**

SIR,

\*\*\*\*\* January 10, 1816.

**KNOWING** your great zeal for the advancement of the Fine Arts, and their professors, I am induced to trouble you with a few lines on what I have long considered as a very proper addition to the rewards so liberally bestowed by the British Institution; of which patriotic society you have been so long and so able a supporter.



I am farther induced to take this liberty by the advice of some friends, to whom I had communicated my ideas, having intended at first to address the Directors at first anonymously, in some public paper or journal; but which mode I have rejected, as being likely to defeat its object, conceiving that so eminent a Body would, perhaps, not attend to such communications.

Having no other wish than the advancement of the Fine Arts, of a branch of which I am an humble professor, I am neither solicitous of being known, or thought to be the author of this scheme; nor would I wish to deny it if called upon by you to acknowledge it; but leave it entirely to your judgment to use at your discretion. I therefore respectfully submit it to you, and to you alone, as a simple proposition, confessing, at the same time, that if, after a fair trial and due examination, I should be found worthy of the honour I propose the Institution to bestow, I should feel proud of being either the first or the last to be invested with it.

My plan is this: Would it not conduce to the advancement of the Fine Arts, and the fame of the nation, at the same time that it would extend the benefits of the British Institution, without any call upon their funds, if the Directors and Governors would assume honorary additions to their names, after the manner of the Royal and Antiquarian Societies, &c. and give, as a mark of distinction,

without fee or reward, the additions of F. B. I. (Fellow of the British Institution) to as many able painters, sculptors, and architects, as shall offer themselves for this desirable and highly honourable distinction, and shall be able, in the opinion of the Directors and Governors of the Institution, to qualify, by examination of their works, for this honour?

I am sure I need not add any thing to this appeal, which being now in the hands of so true a lover of the Fine Arts as you, Sir, are universally acknowledged to be, I would here conclude without my name, did I not know how anonymous communications are generally esteemed. I therefore take leave, most sincerely to add that

I have the honour to be,

SIR,

your most obedient servant,

To \* \* \* Esq. Director of the British  
Institution for promoting the Fine  
Arts in the United Kingdom.

**ART IV. *Ten Minutes useful and original Advice to Gentlemen who are going TO BUILD OR REPAIR, very necessary to be kept in every Nobleman or Gentleman's Pocket, who has, or wishes to have, A HOUSE OF HIS OWN. By AN EXPERIENCED OIKIDOMANIAC.***

*To the Editor of ANNALS OF THE FINE ARTS.*

SIR,

Paper Buildings, April 1, 1816.

**A**LTHOUGH your graphic and literary pursuits have, I dare say, not left you much leisure to study the noble art of equestrianism, yet in looking over the London catalogue of books, I presume you will remember a "Ten Minutes Advice to Gentlemen who are going to buy a Horse." Now, although I will not venture to rank the going to build or repair with the more important avocation of buying a horse, (which, if I did, I would have made a half-crown pamphlet of my advice), yet ten minutes may well be spared before undertaking even the trifling occupation of building or repairing. I therefore do you the honour of selecting your work for my lucubrations, drawn from practice, thinking it the best channel of meeting the eyes of those fools who employ architects and other self-called professors, to their great cost, and loss of money; for who would willingly pay "five per

cent. and travelling expenses, clerk of works, and expensive drawings," over and above their workmen's bills, when they can save it, as I do, and have done, and as they shall do, if they will take my "ten minutes advice" before they commence building or repairing.

As they are intended to be committed to memory, as a series of golden rules for the patrons of architecture, they shall follow, as short pithy aphorisms: they are not drawn, I assure you, Sir, from either Vitruvius, Palladio, Inigo Jones, Wren, Chambers, Stuart, or any other justly-exploded author of by-gone times, but entirely from my own sources of information and practice, of which you must know, Sir, (only perhaps you are afraid to confess it) that the judgment of amateurs and cognoscenti must surpass that of purblind professors. My new mode, Sir, I am happy to say, is gaining ground, and England is now setting the great and glorious example of justly preferring such amateur opinions. I do not mind, I assure you, nor do I fear, Haydon's, or any other man's sneers at *amateur surgeons*, for I am sometimes one myself, and can hit the right vein in bleeding once out of twice or thrice; or *amateur politicians and statesmen*, for I often meet many at the Chapter Coffee-house able to wield the energies of the British Empire better than any of our professors in those lines; nor *amateur generals*, nor any other *amateurs*, for I am one myself, and would scorn to be called a professor of



any thing. In short, Sir, I am proud to say, I am an *amateur* in all things, and *professor* of none. Now for my

### TWENTY GOLDEN RULES FOR ARCHITECTURAL AMATEURS.

1st. NEVER EMPLOY A PROFESSED ARCHITECT ; because they are, in general, a set of very conceited fellows, who will never let you have your own way, but will always be contradicting you, and intruding their own absurd notions of “ pure style,” “ propriety,” “ orders of architecture,” (zounds, Sir, MY OWN ORDERS are what I like best), and other exploded nonsense, instead of your own original ideas, uncontaminated by education and unshackled by prejudice. Mutatis mutandis, this will do in the other arts, painting and sculpture.

2nd. NEVER EMPLOY ONE HEAD WORKMAN, BUT LET EACH SEPARATE TRADE BE INDEPENDENT OF THE OTHER ; because the mason or the bricklayer cannot then stint the carpenter or the plaisterer, to their manifest prejudice, or to cover the extravagant imposition of their own materials and works : but, upon the ancient and honourable principle of “ live and let live,” it will not be in their power to prevent the other *gentlemen* from intruding a trifle more than necessary of their own commodities. Recollect the golden maxim in your last number, page 25, “ A LITTLE STRONGER THAN STRONG ENOUGH ;” and certainly, when the body of your workmen form a little glorious republic of their own, you can have no

fear of your building being "STRONG ENOUGH," and thank ye.

3rd. PAY NO REGARD TO THE ABSURD AND METAPHYSICAL DOCTRINE OF HARMONY OF PROPORTION IN YOUR DESIGN ; because harmony of proportion, and regularity of plan and parts, destroy the beautiful novel doctrine of "picturesqueness," so strongly insisted upon by the best amateur writers of the age, particularly those on the picturesque, the sublime, the beautiful, &c. On the contrary, consult propriety of opinion, and form your doors, your windows, and other apertures, your piers, your breaks, your chimneys, and other occasions of light and shades as you please, or as it will suit the pleasure of your workmen to make them. The constructor of your walls will like solids, the window and door composer voids. Let chance, or the reasons I have before stated, guide you.

4th. NEVER HAVE YOUR WHOLE PLAN OR SCHEME FOR THE INTENDED WORK COMPLETE AT ONCE ; because it will further the foregoing rule ; therefore let your bricklayer or mason build his carcass as you and he please, with doors, windows, and chimnies at pleasure : then if the other works don't fit, it is easily altered, and if you don't like it, you can pull down. The advantages of this mode is obvious ; you can judge better from actual work than from drawings or models on the old plan ; altering will give the appearance of an old building, (an advantage much boasted of by the picturesqueness)

tists before mentioned), and you will have the great satisfaction of knowing that each workman will be highly pleased with you for letting him have his own way.

5th.—At this moment, Sir, a thought strikes me that I am giving away the produce of my brains and practice for nothing, which, I assure you, have not cost me a trifle, for my experiments, like all first experiments, have been expensive, and a friend at my elbow quite coincides with me, that they are worth much money: therefore, Sir, if you will make me a liberal offer, I will send you the rest for the benefit of your publication; if not, Sir, I shall print them, and sell them, sealed, at twenty guineas a copy, and an undertaking from the purchaser not to communicate or lend them to any body else, which you will allow is as cheap as the Venetian secret of colouring, sold some years ago to our most eminent painters at five guineas a head, and which has so much improved those who purchased it. Perhaps you can give your readers a list of them, by way of reward for their patronage; and believe me, a list of my subscribers shall also appear.

I am, &c.

AN OIKIDOMANIAC.

**ART. V.** *Letters on Subjects connected with the Fine Arts. By B. R. Haydon, Esq. Historical Painter, &c.*

### LETTER I.

**TO THE CRITIC ON BARRY'S WORK IN THE EDINBURGH REVIEW,** *August, 1810, first published by Mr. Haydon in the Examiner for January 26, 1812, and now re-blished by his permission.*

**I**N page 98 of our former number, we asserted our belief that the excellent series of Letters in the Examiner, signed an English Student, were from the pen of Mr. Haydon, and expressed our hopes that he would some day give them to the public in a separate work. That gentleman has justified our belief, by permitting us to transfer them to our pages. The energetic style, the close and manly reasoning, the candid admissions and able arguments, used by him in defence of the neglected, the ill-used, the insulted BARRY, when he was no longer able to answer for himself, reflect the highest credit on Mr. Haydon's head and heart. His enthusiasm, his high feeling for his great calling, shine forth resplendently, and give earnest of his future reputation.

We shall now proceed to his first Letter, trusting our readers will feel with us the importance of the subject, and the abilities displayed both by the



learned critic of the *Edinburgh Review* and his pictorial impugner.

*To the CRITIC on BARRY'S Works in the EDINBURGH  
REVIEW, August, 1810.*

SIR,

I HAVE waited with great anxiety, for eighteen months, in hopes that some able hand would have attacked the doctrine put forth to the public in your Review of *Barry*; but as it yet remains unanswered, and as the principles there held forth are prejudicial to the advance of high Art in this country, however inadequate I may be, I will endeavour to controvert them; for there is no more efficacious method of propagating error with success, than mingling it with a due proportion of incontrovertible truth: the soundness of advice in some part of your Review, gave a sanction to the unsoundness of the rest; and thus the good you might have done by the one, was completely checked by the absurdity and pernicious sophism of the other. You begin, Sir, by saying, “by far the most frequent obstacle to what are called Students of genius in Painting, has been, forming too exalted notions of their art as an effusion of mental energy, and too humble notions of it as an effort of manual labour and acquired practical dexterity. Hence they have no sooner learnt to represent common objects with the tame fidelity of a geographer’s map or archi-

fect's elevation, than they begin to form magnificent compositions ; to turn their whole attention to the selection of subjects worthy to employ the talents they have not acquired ; and no longer to doubt that any thing more is wanting to make them at once Michael Angelos and Raphaels, than a Sistine Chapel or Vatican Chambers, with such a patron as Pope Julius II. or Leo X." I am sorry, Sir, that the experience you seem to have in Art and among Artists, should have led you to a conclusion so erroneous ; for I believe by far the greatest obstacle to what are called Students of genius (though a Student of real genius was never checked by any obstacle) is, forming too great notions of the preparatory requisites for a picture ; and instead of beginning as soon as they can draw with the tame fidelity of a map-maker, delaying it to that distant period, when they shall be thorough anatomists, thorough mathematicians, thorough draftsmen, thorough chemists, and thorough Grecians ; till they have got good lights and good apartments ; till they have been to Rome and been to Venice ; till they have got French brushes and Indian lake, and all those innumerable necessities, under which idleness and imbecility are sure to take refuge, as an excuse for the greatest of all difficulties, *commencing to think*. Were young men to begin as soon as they can draw with the tame fidelity of a map-maker, or without a sufficient

estimation of the mechanical difficulties, they would soon find in what way they were deficient ; and this alone is the most valuable of all discoveries ; and if they were students of real genius, would instantly set about supplying them. The error is, not commencing great works inadequately prepared, but *persevering* without *remedying* your inadequacy. Nothing is more useful than beginning works beyond your strength, because it is an immediate stretch of your powers ; and if you present an iron front to the difficulties you encounter, you will come out of the contest with your mind invigorated, and your energy strengthened for nobler works and greater undertakings. Why, then, ridicule great attempts ? No man makes great attempts without great views : if he have great views, of course he ought to endeavour to render himself adequate to realize them ; if he attempt great things before he is ready, he could not by any other method have so soon perceived his deficiencies ; if after a conviction of his ignorance, he proceed without conquering them, contempt will be the consequence of his presumption, and the world is not injured, but benefited ; for he will serve as an example to others who may be inclined to make similar attempts with similar qualifications. The same advice might with equal plausibility have been given to Raphael when he first entered the Vatican, as to any other promising young man : — “ Sir,” it might have

been said to Raphael, “ you are going to select subjects for talents you have not acquired ; Sir, you are but five-and-twenty ; Sir, you have never ventured beyond the leading-strings of your master.” All this might have been said, and I have no doubt was said, by cold-blooded critics, or timid, imbecile friends, who, knowing their own incapacity and consequent want of confidence, think every man must have as little dependence on his powers as themselves. Julius II. had no right to expect that Raphael would have filled the Vatican with any thing but the Gothicism of Perugino, for as yet he had given no proofs of any originality of mind ; but his spirit rose, like a true genius, in proportion to his obstacles : and “ we are perhaps indebted,” says Sir Joshua, “ to the good fortune that placed him in such a situation, for the examples of perfection he has left us.” Your sneers and ridicule of men who set out with a professed determination to disregard the means of the art, all those grand, severe gentlemen, “ who thought they were as great as Michael Angelo, when they coloured like mud, or left an outline like iron,” is on the soundest principles ; but on the first reading, it is rather doubtful whether you ridicule them, or the style they professed to follow. That uneducated impudence should go out to Rome, and return as ignorant as it came, full of *morbidezza* and *bozzo*, and all the technical nonsense of connoisseurs, is surely a just subject of contempt : but does this



affect the style they wish to pursue? They were heard of no more, not because there were, as you think, no churches or palaces to adorn, but because they were totally incapable of producing works worthy of adorning them.

You praise the picture of Rembrandt, Sir, as all men praise such pictures who know they are in a lower rank, in spite of their wishes. To be sure it has not got the expression of Raphael, or the forms of the Greeks: "there is, indeed, no attempt to display the naked figure." Why, then, if there is not, the picture is deficient in one of the highest refinements of Art, refinements which have enabled the Greeks to keep their rank through so many ages, and which will enable Michael Angelo and Raphael to rank higher than Rembrandt or Reynolds, in spite of all the connoisseurs of Europe. Elegance of stuff, and not drapery, I venture to think, would also be more applicable to him. "The patron," you proceed, "might have justly concluded, that the student who declined intercourse with such artists as Rubens, Vandyke, and Rembrandt, had mistaken his pursuit, and would never become an artist." Justly, indeed, might he so conclude: no men ever carried the mechanism of the art to such perfection: "and those that cannot see their merit," says Reynolds, "either have a narrow conception of the variety of Art, or are led away by the affectation of preferring nothing but what comes from the Italian school." It is

only when they are elevated to a rank to which they are not entitled, that their pretensions are to be examined. Their respective weight, when tried by the same scale as Michael Angelo and Raphael, is easily ascertained. Rubens, Vandyke, Tintoretto, and Rembrandt, carried a part of the means of the art,—colour, light, and shadow,—to the highest perfection: they had now and then a glimpse of poetical conception of character, but by no means so continued as to justify the assertion, that they are entitled to such a characteristic, when their excellencies are enumerated. Michael Angelo and Raphael had at times a flash of mechanic greatness in colour, and light, and shadow; but poetical conception of character was that in which their powers lay: this they carried to the greatest height in modern times; and perfection in that part of the means of the art, colour, and light, and shadow, whatever might be their casual excellence, they have no right to assume. This is a simple and true state of things. Michael Angelo and Raphael excelled in the intellectual excellencies of the art, and therefore excelled in the highest. Rubens, Vandyke, Tintoretto and Rembrandt, in the mechanism of the art, and therefore in the lowest. They were all great, according to their respective powers; but let connoisseurs say what they will, they cannot, they are not, they must not, be put on a level with Michael Angelo and Raphael; and such an assertion as, “that a picture of Rembrandt’s is

inferior to no work in Italy, in grace and dignity of attitude and character," &c. will mislead the student, give Rembrandt's defects even a consequence his beauties ought not to assume, make him mistake the means for the end of the art, when perfection is yet to be attained by a union of the two. You call sublimity and originality of poetical conception, suspicious merits in an imitative art, "and oftener meaning a deviation from nature, than any embellishment of it." Suspicious merits! So far, Sir, from their being suspicious merits, we find the greatest artists of modern times rank as the greatest, only because they excelled in sublimity of conception. Decidedly deficient in two of the three parts of imitation! Is Painting merely an imitative Art? You mistake the means for the end: the imitative part of Painting is only the means of exciting poetical and intellectual associations; Poetry and Painting require the same minds, the means only are different: language and versification are the means of the one, and form, colour, and light and shadow, the means of the other; and whenever an attempt at sublimity of poetical conception shews a deviation from Nature instead of an embellishment of it, it is not *sublimity*, but *absurdity* of conception.

Your advice to the students about the fruit, flowers, vases, phials, swords, and spears, of Titian and Rubens, I venture to conceive truly excellent; for there is no reason on earth why the inferior

parts of a great work should not be equally attended to, though subordinately kept, as well as the higher beauties. It appears to me also, indeed I am sure, that it is a better plan, one of much greater utility, to have a work in hand while you have an opportunity of seeing fine things, than servilely copying them, because you put in practice directly what principles or modes you ascertain, and with an air of originality, too, that is extremely encouraging. With respect to painting portraits being accessory to the variety of character in a great work, I should think its utility will more be experienced in gaining facility, than a knowledge of character. Those who paint portraits *often*, are apt to introduce too great an individuality; the way to prevent monotony is to get a head as nearly as possible to your want,<sup>93</sup> and supply its deficiencies while painting. No man should idealize a head without a head before him; but painting from the recollection of the features of your sitters will present an incongruous jumble of features without feeling or sense.

Now, Sir, to that on which you have exhausted all your sophistry and all your art, greatness of size. You begin with asserting that this notion is successfully controverted in an anonymous letter signed R. J. L. Before I venture to examine a letter which has so successfully controverted the principles of all the great artists, in all the illustrious æras of the world, the review more immediately before us must first be scrutinized. You



assert, "that the glory of the Art among the Greeks was confined to tabular pictures, which could not be great."\* The question is, were they smaller

\* I do not see, why the quotation from Pliny, viz.—"*Nulla gloria artificum est, nisi qui tabulas pinxere,*" is a sufficient ground for affirming that the works of the great Greek artists could not be *great*. I venture to think I have the strongest grounds, from what Pliny says, for asserting they were not *small*: because, when Pliny describes the great artists of the illustrious periods, Panæus, Polygnotus, Aglaophon, Apollodorus, Zeuxis, Parrhasius, Timanthes, Pamphilus, and Apelles, &c. &c. he distinctly says, when they painted smaller pictures, as if it was not their *customary habit* so to do. For instance, of Parrhasius: "*Pinxit et minoribus tabellis libidines;*" and he concludes his account of the illustrious painters with "*de quibus mox dicemus, namque subtexi par est in minora pictura celebres penecillo,*" (but we will speak of those bye-and-bye; for it is but just that those painters, celebrated for painting on a *smaller scale* should be mentioned.) He then speaks of them, and specifies particularly when they painted *great* pictures, as if it was not *their* customary habit. "*Pausias autem fecit et grandes tabulas.*" And again, of Nicias, "*fecit et grandes picturas.*" Besides, Sir, his concluding with the illustrious painters, supposing he had not specified their particular works in great or small, with "*it is but just that the painters in small should be subjoined,*" is sufficient ground for inferring that those he had been before describing were painters on a large scale. The quotation you have made too, does not refer to the *size* of the pictures, but to their being painted on pannels, that were not fixtures, like the walls of a house. He has been describing the fresco painting of one Ludius, who flourished in the time of Augustus; "*but the glory of the Art is confined to tabular pictures,*" says he, "*herein we must admire the policy of antiquity, because pictures on walls become the property of the master of the house, and always remain in one place; and*" *ex incendiis rapi non possunt,*" (cannot be saved

than life? Was the Helen of Zeuxis, the Ajax of Apollodorus, the Alexander of Apelles, larger or smaller than life? As to the skill of Michael Angelo and Raphael authorising false principles by painting on a grand scale, and obstructing instead of promoting succeeding talents, it is easily answered, that he whose talents were obstructed by attempting to carry on art on *their* principles, might rest contented that he had not talents to carry it on on *any*. “The greater accuracy and elegance of detail required in small works,” you say. I believe, Sir, you have just before (page 300) sanctioned Algarotti’s opinion, that the plants and flowers in the *Pietro Martire* of Titian are so accurate and

in case of fire): whereas a painter ought not to be so confined, because he is the common property of the world. “Res communis terrarum erat.” Lib. 6, xxxv. Cap. x et xi. Thus, Sir, the grounds you have taken to shew that the celebrated pictures of antiquity were *not* great, I think I may be fairly allowed to say can be brought against you to prove they *were*. But there is one ground on which I defy refutation, Mr. Critic. If their pictures were small, how could Apelles conveniently hide himself behind his to listen to the remarks of the cobbler? “Atque post ipsam tabulam latens,” says Pliny. What *can* you say to that? And when Quintilian says, “Zeuxis increased the size of his limbs, esteeming it more ample and noble,” the inference, I should think, was, that he made them larger than nature: “following the plan of Homer,” he continues, “who always even delighted to make his women robust.” “Num Zeuxis plus membris corporis dedit; id amplius atque augustius ratus, atque (ut existimant) Homerum secutus cui validissima quæque forma etiam in feminis placet. *Ins. Orat. Lib. 12. Cap. x.*

elegant, that botanists might study them, and that it was the most perfect production of the pencil. I believe, Sir, you have said, in the same page, that the ink-stands, books, and hour-glass in Raphael's *Cardinal Bibbiena*, are painted with "such delicacy, fidelity, and transparency," that Teniers might have envied them. Having brought forward such works as examples of excellence, after you have asserted that "Raphael would have deserved more praise had he painted easel pictures of a moderate size!" and inferred that greatness of character is incompatible with grandeur of scale, it is naturally to be expected that such works are on the scale you have laid down as a model: but with astonishment it must be answered, that the *Pietro Martire* of Titian is on the grandest dimensions, and *Cardinal Bibbiena* nearly the full size of life; and yet you say, Sir, that greater accuracy and elegance of detail is required in small works, though the examples of accuracy and elegance of detail alone, you yourself have brought forward, are all works of the largest size. What do you mean by affirming "that if men of real taste and skill will not over-rate their talents, and prefer size rather than excellence, they will not want due encouragement?" If a desire to paint large is over-rating your talents, of course it must require greater powers than ordinary men possess, or else how can such a desire be said to be over-rating? because to over-rate a thing is to esteem it of greater value than it is; therefore, if

a desire to paint large is over-rating your talents, of course it must require great talents to paint large. What man of common sense would prefer size *rather* than excellence? The object of every man of genius is to unite the two. R. J. L. says, that "every man can imagine a giant stepping from York to London." This is an extreme absurdity; but is this argument against great works within the sphere of rationality? "Let him not imagine," he proceeds, "that because he can produce great things, he can produce good things, or that when he has covered a great extent of canvas with bold and hasty sketches, he has produced a fine picture or a sublime composition." We must all agree with him, that *goodness* is not the consequence of *greatness*, or that hasty sketches do not make a fine picture or a sublime composition; but we affirm, without fear of refutation, that *greatness* added to *goodness*, and correct and finished excellence with real sublimity, the full size of life, will more powerfully affect human feelings, than the same correctness and the same arrangement on a scale less than life. R. J. L. says, he has seen "a large cartoon of the little picture of the *Vision of Ezekiel* by Raffaello, in which the copyist thought without doubt to expand and illustrate the idea of the author: but by losing the majesty of the countenances, which makes the original so sublime, notwithstanding its being in miniature, his colossal copy became ridiculous instead of awful." And



so, Sir, because an ignorant, unskilful, unfeeling painter, could not perceive, and did not preserve the majesty of the characters, he brings this as an argument, that majesty of character cannot be preserved on a large scale ! These are the arguments that, you affirmed, had successfully controverted the notion of a grand scale ! All this argument (if it deserve the name) against great pictures, amounts to nothing. Which are the great periods of Art throughout the world ? are they not those of the Egyptians, the Grecians, and the Italians ? Does not Art owe her rank to the excellence produced during these illustrious periods ? Are not all the works of the full size of life, or larger ? and were not the artists the greatest the world has ever seen ? This is unanswerable : surely, then, we may infer, that such men would not have selected a scale incompatible with true grandeur. “ Ah ! but,” say they, “ these men were obliged to conform to the size of the buildings they were employed to adorn ; and had they been obliged to adorn small buildings, they would only have painted small pictures, and we should have admired small pictures from such authority, as much now as we admire large ones.” But it is *not so* : we must take things as they are, and not torment ourselves with how they might have been. There were thousands of such artists who painted small pictures : but which come conspicuously forward ? which gave rank to their country ? which are referred to, as authority, by

posterity? Great works in painting are as necessary to our ranking with Italy and Greece, as great works in poetry and architecture were necessary to our ranking with them in poetry and architecture. Small works may be more fitted for little parlours and fire-sides, as one of the weekly papers last year mischievously tried to prove, and that therefore Wilkie's art was more adapted to our habits. This may be very good argument for those who have little rooms and fire-sides, but amounts to nothing regarding us as a great nation. The critic in the paper might, with as much justice, have argued, that the neat little cottage and snug little box were more adapted to us as a nation, than such buildings as St. Paul's Church and Westminster Abbey; that little bronze figures for our chimney-pieces and our sideboards, were more adapted to us than monumental statues or colossal heroes; that the snug little cutter and the nice little brig, were more consonant to our comforts than the seventy-four or the ninety-eight; and that therefore no pictures as large as the Vatican ones ought to be painted, no building beyond three stories ought to be built, no statues beyond three feet ought to be executed, and no ships with more than fourteen guns ought to be laid down. Alas! Sir, how high should we have ranked, had this delightful principle directed our energies! Should we have been ranked beyond masons when talked of as architects, or beyond privateering pirates when cited sailors? Certainly not; but by acting directly

on the reverse, we rank as the nation which has produced the greatest architects, poets, philosophers, and sailors; and it is because we have not yet acted on the reverse, and added excellence to greatness, that we do not yet rank as the greatest painters; nor shall we ever, till elevation of view, which is fast dawning, blazes forth to meridian day among the patrons, and elevation of soul among the students; till both patron and student have made it their creed, that great works, and *great works only*, pregnant with sublimity of conception and Greek design, are the means of enabling us to rank with our poets, our philosophers, our architects, and our sailors, the only means of enabling us, with a firm step, to take our station *between* Italy and Greece; for let us not be content while our country is entitled only to be put on the right or left of them. "What can be more disgusting," say they, "than the large pictures of Carlo Maratti and Rafael Mengs?" What can be finer, we answer, than the great pictures of Rubens, Tintoretto, and Titian? Surely we have as just ground to argue, that nothing but great pictures should be painted, because the one have always succeeded, as, that great pictures should not be painted, because the others have always failed. "Ah! Sir," they proceed, "if Michael Angelo and Raphael were alive now, they would rot in a prison." Surely if *such men* rotted in a prison, it would not be *their* fault, because they have proved they were great geniuses. Supposing, Sir, that you

had not refuted yourself about greater accuracy being required in small works, I would affirm, that greater accuracy is required in large ones ; because the principles of painting on a grand scale are, to take the results, the leading characteristics of things only ; therefore it requires the greatest accuracy, knowledge, and power : for, to exhibit the prominent features only of an object, pre-supposes a thorough knowledge of the object itself ; and I affirm, that painting on a small scale affords more means of hiding defects and concealing a want of information, than painting on a scale where nothing can escape the eye. As to its obstructing the expansion of succeeding talents, what mighty genius has pined in obscurity ? Did it obstruct Titian, Rubens, and Tintoretto ? Did it obstruct Rembrandt and Reynolds ? And if others were obstructed, we ought to be all happy there is such an excellent check to imbecility. But then comes the great secret at last : “ the manner of furnishing rooms, to make them comfortable, in a northern climate, exclude very large pictures.” Here comes the unanswerable argument. I dispute not such an *unrefutable* reason, as it regards you or me as individuals ; but because my rooms are small, do not let me sophisticate, and attempt to prove, that great works are not necessary to our ranking as a great nation in Art. As to want of room for great pictures, are not the halls and staircases of the nobility empty ; are not the public offices, the Ordnance, the Admiralty, the House of Commons, and the



House of Lords, empty? Let us hear no more of *want of room!* we find a celebrated picture of Zeuxis placed in the Corn-market at Athens, such was the public feeling for art. How would the corn-factors of London stare, to have their attention roused by the varieties of muscular energy, or the pathetic delicacies, “the *souplesse gracieuse*,” the bending voluptuous refinements of feminine sweetness? \* You say, “the end of art is to please.” No, Sir, the end of art is to *instruct* by *pleasing*; “for as to conveying religious, moral, or political instruction, by painting, it is the most absurd of all absurd notions,” you affirm. Can painting really excite pity or terror, or love or benevolence? Can painting really lift your soul to Heaven, to join in the hymns of angels “harping in loud and solemn quire,” or transport you to the infernal world, to partake of the councils of Hell? Can it really stimulate a man to heroism, or urge a man to repentance, or shew the horrors of guilt or the delights of virtue? No, certainly not, in *such minds!* Pictures with such properties would pass unheeded by, did they hang near a red-herring by Jan Mieris, or a Turkey carpet by Gerard Dow.

B. R. H.

\* I do not mean to infer, that because the public buildings are empty, an indiscriminate order to fill them would elicit excellence.—“Patronage,” you excellently say, “to be beneficial, must be deserving, as well as liberal: and skilful and judicious in selecting and employing merit, as well as just and generous in rewarding it.”

ART. VI. *On the Exhibition of Italian and Spanish Pictures at the British Institution for promoting the Fine Arts in the United Kingdom.*

*To the Editor of ANNALS OF THE FINE ARTS.*

SIR,

THE Exhibition of this Institution, which was opened to the public in May last, with a selection of pictures from the Italian and Spanish schools of painting, have been highly gratifying to the lovers of the art; and, from the crowds of visitors attending the rooms, I must conclude, to the public in general.

Whatever difference of opinion may exist as to the best mode of advancing the progress of the Fine Arts in this country, and of generally diffusing a correct taste, it will not be denied that living artists suffer severely from these annual exhibitions of the aggregate excellence of two or three centuries, brought into competition with works of the British school, produced in one year. Unfortunately for living artists, a very numerous body of tradesmen, called *picture-dealers*, make it a principal part of their business to decry modern art on every occasion, and to depreciate living excellence wherever they find it; they exist by extolling the dead and debasing the living. I am therefore reluctantly compelled to think these exhibitions of the works

of the old masters are calculated to advance the views and enhance the power of these middle men in Art, and to decrease the already very limited patronage given to living merit. If I might presume to offer my opinion, through your work, to the noble Directors of the Institution, it would be, that an exhibition should be formed from the best works of dead and living *British* artists, which would, in some degree, counteract the effect this display of select excellence now makes, in comparison with the indiscriminate production of one year, and which cannot fail to bias the public mind.

The established religion of our country, and the decided apathy of our Government towards Art, are insuperable\* barriers, to the advancement of historical painting in general; for it is to our good King's protection of the illustrious President of the Royal Academy, that we owe our gratitude for the great works with which he has enriched the country. But surely in the departments of portrait and landscape, of fancy, moral and satirical subjects, the British school need not shrink from a comparison with the best masters of any age; in portrait it will be sufficient to mention the names of Sir Joshua Reynolds, Sir T. Lawrence, Sir W. Beechey, Messrs. Owen and Philips; in the department of landscape, Gainsborough, Wilson, Turner, Calcott, Daniel, Hofland, Dewint, Havell,

\* This is too much like the cant of common minds. Why is any human obstruction insuperable? ED.

Reinagle, Chalon, and many others of distinguished talents. In the moral and satirical department, and in subjects of familiar life, we can bring forward Hogarth, Morland, Wilkie, Mulready, Collins, and Bird. This slight glance of the British school is sufficient to prove that the noble Directors of the British Institution, may produce an exhibition from the works of their countrymen calculated to make a favourable impression on the public, and correct the false opinions that are daily gaining ground, to the injury of living talent. I have been led into these observations from various conversations with amateurs and *former* patrons of modern artists, and from the very marked decrease in the sale of pictures in the Spring Exhibition of the British Gallery.

I am, &c.

A PAINTER.

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REVIEW OF THE PUBLIC EXHIBITIONS, NEW PRINTS,  
BOOKS, &c.

ART. VII. *Exhibition of the Model of a Pyramid for a National Trophy, to combine all the great Deeds of the late War, at the European Museum, King-street, St. James's-square.*

“THIS Pyramid,” say the artists who designed it, “is intended to record the brilliant achievements of the Navy and Army during the entire of the late great contests.” Its form is a pyramid, and is divided into twenty-two equal



tiers, denoting the number of years of the war, and forming, on the whole, a complete chronological table of events during this period. The general form of this design is faulty; and when this is the case, no ornaments, details, or accessories, however excellent, can make it, a beautiful structure. It incontestably proves, that a pyramid is insusceptible of improvement by decoration: for, with all the propriety of the embellishments and correctness of the basso-rilievos, it presents but an unpleasing and inelegant contour.

It is said to be the work of Messrs. M. and P. Wyatt, and the Hon. G. de Blaquier.

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ART. VIII. *Exhibition of the celebrated heroic Equestrian Group of Monte Cavallo at Rome, with other Statues lately brought to this Country; also a most valuable Collection of Cabinet Pictures, &c. selected from various Palaces and Churches at Rome.*

THIS interesting and admirable Exhibition consists of a series of the most perfect casts that art can form, of the colossal heroic-equestrian group on the Quirinal Hill at Rome, which is inscribed with the name, and as the work of Phidias: another copy of which, in bronze, is so absurdly about to be constructed as the Ladies' votive Monument to the heroic Wellington. Secondly, of detached heads, busts, legs and other parts for closer inspection, of the same stupendous and admirable work; thirdly, an equally fine cast of the MELPOMENE, which was removed by order of Pope Pius the Sixth from the Cortile of the *Cancellaria Apostolica*, to an apartment of the Museum, which he was enriching in the Capitol; and was one of the statues which was delivered to the French

at the time of their being in possession of Rome. There are also a beautiful little Mercury, from a bronze, by John of Bologna, and two fine casts, taken by the same moulders, from the two most beautiful statues in the Elgin Collection, known by the names of the Theseus and the Ilyssus. These exquisite casts belong to Alexander Day, Esq. an eminent English artist, who resided in Rome for many years, and was called upon by the Select Committee of the House of Commons as a competent judge of the merits and value of the Elgin Marbles; and whose evidence thereon is so creditable to his taste, and knowledge of the true sublime and beautiful in art. This collection opens a school for the student, the artist and the amateur, of the highest class, and must serve to improve and correct the style of our native artists, and, which is of no less consequence, of our amateurs and patrons of the Fine Arts. It is not saying too much, that Mr. Day, in this expensive work, has done more towards the above important objects, than any other individual of his class in our recollection.

There are, besides, several of the most valuable and best known pictures on the Continent, particularly the celebrated copy by Guido, of Raffaele's St. Cecilia, mentioned at page 126 of our present Number. A Virgin Mary, Infant Christ and St. John, which is undoubtedly from the pencil of Raffaele, and one of the finest cabinet pictures of this great painter in existence.

Mr. Day deserves the greatest encouragement, and the warmest thanks from every artist and lover of the Fine Arts in England for this invaluable importation.

ART. IX. *Exhibition at No. 23, New Bond-street, of a Model of the Roman Colosseum in its original state, on a Scale of the 60th part of the Original, executed by Charles Lucangeli, a celebrated Roman Architect, and finally completed by Sig. Paolo Dalbono, his Son-in-law.*

THE constructor of this surprising model, who is already well known for his other equally laborious and correct models of the Cathedral of St. Peter at Rome, and of the Colosseum in its present state, which are now in the museums of St. Petersburg and Paris, was Sig. CHARLES LUCANGELI, a Roman architect and mechanist. This indefatigable artist undertook, at his own expense, to excavate the arena of this magnificent work of Flavius Vespasian; and giving no credit to any preceding authority, with an indefatigability almost unrivalled, spent nearly the whole of the last two-and-twenty years of his life in measuring, delineating and modelling, to a critical exactness, this immense work. This devoted attention to a favourite object, brought on a disease of the bladder, which put a period to his life on the 27th November, 1813, in the 65th year of his age, and before he had completed this vast undertaking. Signor PAOLO DALBONO, his son-in-law, however, took up the work with enthusiasm, and in about two years brought it to that perfection we now witness, adding only to Lucangeli's intention, the subterraneous chambers and mechanism below the arena, which has been excavated since his death. Of its unrivalled correctness there can be no doubt, as Canova, Bianchi, Cambuccini, Gualtieri, Le Thieres, Paris, Lorenzo Re, Stern, Valadier and Visconti, sculptors, painters, architects, and archæologists of Rome, all certify to the indefatigable labours and abilities of both Signors Lucangeli and Dalbono; they declare it "perfect and unique in

its kind; because the style of the original is preserved with the greatest exactness, the resemblance of the construction is carried so far, as to point out in every stone, even to the form of the cut and its particular dimensions; because the *restorations most scrupulously follow the indications existing in those parts which are not in ruins, and are in every thing conformable to the parts of the building, or the ornaments found intire, in both ancient and modern excavations*; finally, because it makes the amateurs and artists sensible of this complicated and well combined mechanism of the grandest and best formed ancient amphitheatre " To this gratifying and satisfactory praise we only add, that it is a perfect school of architectve construction, abashing the greatest of our modern works; and ought to be added to the British Museum, or some other collection easy of access, with other models to the same scale, by way of comparison, for the study of our artists in general, and of our architects in particular. A very explanatory and satisfactory description sold at the rooms, renders any further description here unnecessary.

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ART. X. *Exhibition of the great and celebrated Picture of the Judgment of Brutus upon his Sons, painted by the President of the Academy at Rome, and of other Pictures and Works of Art, at the Roman Gallery in the Egyptian Hall, Piccadilly.*

THIS picture was painted at Rome, by Mons. Le Thieres, Director of the French Academy at Rome, and not, as it would appear from the title of the Catalogue, "President of the Academy at Rome." This great picture, which is twenty-six feet in length, and sixteen in height, appears the result of deep reflection, attentive study and much



labour, full of classical authorities, able (though rather theatral) grouping, some good drawing, with a hard and rigid outline, heavy and cold colouring. It is, however, a fine picture, replete with the excellencies and faults of the French school, of which it is one of the finest specimens. The painter has evidently laboured hard at the expression of Brutus, but has completely failed; the Brutus of the picture evincing only a heavy, lethargic, unintelligible, surliness of countenance; while the theatric affectation of Collatinus hiding his face, but discovering one eye, falls scarcely short of the ludicrous. The composition of the picture is, on the whole, good, though, probably, too artificial: the perspective correct; and the architecture, of which so much has been said by M. Le Thiere's admirers, of a hybrid character, belonging to no nation. The Doric portico on the right hand side of the picture has a clumsy, ill-proportioned, dumpty, Roman cornice, raised on Grecian columns of equally bad proportion.

It is however, a work of great merit; and would not have been so closely investigated, had not its author been set in competition with the President of our Academy, to whom, as a painter, he is greatly inferior; and the work itself declared to be possessed of every qualification for a first rate work of art; and that in it is to be found "the warm tints of Titian! the colder chastity of Guido!! the mild radiance of Corregio!!! and the harmonious combinations of Rubens!!!!"

"Credat Judæus Apella non ego."—

"\*\*\*\*\* believes such stuff, not I."

In this Collection is another picture by the same artist, HOMER SINGING THE ILIAD; which is a work of great merit, and exhibits a favourable specimen of Mons. Le Thiere's talents.

There are also some valuable specimens of antique vases,

tablets, and figures of ancient sculpture, some of which have been recently brought to this country from the Louvre and Malmaison; some magnificent specimens of mosaic pavement, from the floors of Nero's baths, worthy the notice of the artist and the antiquary, for their singular beauty and perfection, and many other excellent and admirable works of art, both in painting and in sculpture.

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ART. XI. *Review of New Prints lately published.*

*Portrait of Miss Somerville of the Theatre Royal, Drury-lane, by Geo. Hayter, Esq. Colnaghi.*

THIS is a well executed imitation of a study from the head of this very promising young actress, drawn with black chalk, heightened with white on a middle tint, and drawn with care precision, and taste.

*Warwick, a Hackney, the property of James Christian Clement Bell, Esq. engraved by John Scott, from a painting by A. Cooper. Boydell and Co. April, 1816.*

THERE are few pictures of a single horse, standing in a stable that would attract sufficient notice, to be made a separate article in a work that professes to seek after the higher orders of the Art; but the intrinsic merits of this picture, the truth, accuracy and beauty with which Mr. Cooper has represented this well-proportioned hackney, and the exquisite manner in which Mr. Scott has treated the engraving, renders it a striking exception; for it would do honour to the portfolio or cabinet of any engravings in existence. The texture of the horse's coat, the anatomical accuracy, the correct drawing, the beautiful arrangement and variety of the lines with which Mr. Scott has represented the different substances of the picture, have been rarely excelled.

*The Entombment of Our Saviour, engraved in Mezzotinto by James Walker, Engraver to his Imperial Majesty the Emperor of all the Russias (to whom the Print is dedicated), and Member of the Imperial Academy of Fine Arts, St. Petersburg, from the original Picture by Lionello Spada, in the Collection of Sir Samuel Young, Baronet.*

A mezzotinto print of great excellence, after a well known picture that excited great curiosity, from its fore-shortening and perspective, a few years ago, in the European Museum, where it was dubbed the Miraculous Entombment; because, as the spectator moved to the right or left, the figure still seemed to point towards him; which it would have been miraculous, had it not, for every perspective appearance, as a road, an arcade, a tree, or a trunk of a column, receding from the face of the picture, or any other similar representation, invariably does. It forms an excellent furniture print, and is a good specimen for the portfolio of the collector, both of the painter and the engraver.

*Benevolent Cottagers, engraved in the line manner by John Scott, from a Picture painted by Augustus Wall Calcott, Esq. R. A. and in the possession of Thomas Freeman Heathcote, Esq. M. P. to whom it is dedicated by the Engraver, and published by him and Messrs. Boydell and Co. Cheapside.*

Too much can scarcely be said in praise of this masterly engraving, which forms a truly worthy companion to the *Jocund Peasants* by Woollet, after Dusart, being of the same size. Mr. Calcott is happy in having so excellent an engraver as Mr. Scott, who certainly stands unrivalled in the landscape department of his art.

*His Serene Highness Leopold George Christian Frederick Duke of Saxony, Prince of Saxe Cobourg Saalfeld. Engraved by J. T. Wedgwood, from a Sketch by George Hayter, in the possession of Her Royal Highness the Princess Charlotte of Wales. Colnaghi.*

A front view of his Serene Highness, in armour, with a cloak and a scarf over his shoulders, forming a pleasing portrait, divested of the stiffness of modern costume; and is, at the same time, an expressive and forcible likeness. The drapery and armour are spiritedly etched, and the face and hair delicately finished in the line manner, in a style not unlike the works of Sir Robert Strange, and is highly creditable to Mr. Wedgwood's burin. The taste and fidelity of Mr. Hayter's pencil in subjects like this are well known, and it is not unworthy of his former productions.

*Portrait of T. W. Coke, Esq. Engraved by Edward Scriven, from a Picture painted by R. R. Reinagle, A. R. A. Thompson.*

THE original picture of this gentleman must be well remembered, as forming a striking feature in the Royal Academy Exhibition two years ago. Mr. Scriven has produced one of the finest engravings in the style (a mixture of line and dot) in which he so eminently excels, that we ever witnessed, and proves, from the greater use he has made of lines in this print than formerly, that he would succeed in an eminent degree in that highest class of his art, on which we should be gratified to see him employed. To those who remember his Mr. Grattan after Pope, we have only to say, that it is as superior to that excellent print, as that was to his former works. It is truly gratifying thus to behold the progress of genius towards perfection.



*The only authentic Likeness of His Serene Highness Prince Leopold of Saxe Cobourg Saalfeld. Engraved by Meyer, after the original Painting by A. E. Chalon, R. A. Ackerman.*

THE miserable puff of calling this the *only* authentic likeness of Prince Leopold, when at the same time he had sat to Mr. Hayter and others, is unworthy the excellence of the print. His Serene Highness is represented in the military uniform of his foreign rank, decorated with all his well-earned orders. It forms a shewy head, and is well calculated for his Highness's military friends.

*Portrait of Her Royal Highness the Princess Charlotte. Same Artists and Publisher.*

A companion to the above; and in the same rank of merit.

*Views of the Bank of England and the Royal Exchange. Ackerman.*

THESE two prints are companions, and in colours,  $19\frac{1}{4}$  by  $14\frac{1}{2}$ ; and although they do not rank high as engravings, yet are tolerably faithful representations of the buildings, and are well calculated for furniture prints.

*Prout's Drawing-book of Boats and Coast Scenery, and Prout's Drawing-books of Cottages and Rural Scenery.*

Two good elementary books of tinting in light and shade, well adapted for the use of the juvenile student in landscape drawing.

*The celebrated Spanish Flower-girl, by Murillo, in the Gallery of God's-gift College, Dulwich, drawn and engraved after the original by Cockburn. Ackerman and the Artist.*

THE engraver of this print is a painter in water colours, of no small talents, and holds the place of Keeper of the Dulwich Gallery. He has therefore had ample time for

study, and there would have been no excuse for an indifferent print from his hand. This should be more esteemed as an imitation of a drawing, than a specimen of fine engraving; for it is executed in the soft ground style of etching, mounted and coloured after the manner of Mr. WESTALL, till scarcely any of the engraving appears. We saw one of them in the gallery, and compared it with the picture, and pronounce it an admirable copy, inferior only to a fine drawing such as could not be obtained for four times its price.

*His Serene Highness Prince Leopold of Saxe Cobourg. Engraved by F. C. Lewis, from a Drawing by George Hayter, Esq. Portrait Painter to H. R. H. Princess Charlotte and H. S. H. Prince Leopold. Dedicated by permission to H. R. H. the Princess Charlotte, by the Painter. Colnaghi.*

PRINCE LEOPOLD is here represented in a fancy uniform, looking over his left shoulder, and is a faithful and spirited fac-simile of an excellent drawing, printed on a middle tint, and heightened with white. The drawing is highly creditable to Mr. Hayter's talents; and though the likeness is not more forcible than his other, and the engraving (soft ground etching) of an inferior style, yet, for general effect, it has our preference.

*Scribe ergo quae vidisti. A S. M. Federica Guglielmina Carolina Regina di Baviera. Dom Artaria D. D. D. Domenichino dip. A. Bettelini inc.*

THIS is a line engraving of the St. John writing his Revelations after Domenichino, of singular beauty and effect, and proves to what a pitch of perfection the Italians have carried this beautiful art. The style of Bettelini is clear and effective; not so beautiful in the flesh as *Morghen*, but possessing an excellence, worthy of study and imitation by our English engravers.

*Dilexit Multum. A. S. A. I. la Principessa Augusta di Baviera, Vicerégina d'Italia. Dom Artaria D. D. D. Schidone dip. P. Bettelini inc.*

COMPANION print, by the same engraver, from the Magdalen of Schidone, possessing if any thing a higher degree of excellence: the flesh is more delicate, the line more free; but scarcely so effective in light and shade. M. Artaria of Manheim, the publisher, has our thanks for giving a pair of such excellent prints, in the highest style of engraving, to the public.

*Dédiée à Monsieur Joseph Cavalli d'Ilivola, Membre de la Legion d'Honneur, Chevalier de l'Empire, Premier President de la Cour Imperiale de Rome, Amateur des Beaux Arts. Peinte par Sasso Ferrato, gravée par Jean Folo, à Rome.*

ANOTHER proof of the excellence of the modern Roman school of engraving; where they scarcely deign to engrave from a capital picture in any other than in lines. The subject is a Madonna, and of the school of Raffaele, whose manner Sassoferato often imitated. The whole is a beautiful and elaborate specimen of the art, particularly when its large size (life) is considered.

*Mater Divinæ Gratiæ. Benv. Garofalo pinx. F. Heubach impress. Norimb. Raph. Morghen sculp. Imverlag bei Gaspare Weiss et Co. in Berlin.*

A sweet little composition; engraved in that exquisite style for which Raphael Morghen is so celebrated, and reflecting great credit upon the choice and taste of Messrs. Weiss and Co. the publishers.

*Print of a Statue of Mars, without writing or title. Cav. Canova scolpi, 1812. Fontana inc.*

THIS beautiful engraving of Canova's Mars, possesses a degree of excellence for correct drawing, beauty of effect

and splendour of the lines, that we do not often witness, and is worthy of the great and eminent artist, the knowledge of whose works, it thus so faithfully multiplies and encreases.

*Siegreicher Einzug der hohen Verbundeten in Paris am 31 März, 1814. Gezeichnet von L. Wolf, gestochen von F. Jugel. Im verlag bei Baptista Weiss, und bei Gaspare Weiss et Co. in Berlin.*

A Prussian representation of the entrance of the Allies into Paris, in which the portraits and costume are faithfully given. We are glad to perceive the continental artists, beginning to inscribe their works in their native languages, as it exhibits a proof of the declining tyranny of that of the French, which aimed at being the universal language of Europe.

*La Vierge de Lorette. Dédée au Chevalier Regnault, Membre de l'Institut, et de la Légion d'Honneur. Par son très humble et dévoué élève J. Richomme, ex-pensionnaire de sa Majesté Imperiale et Royale à l'Academie de Beaux Arts de Rome. Raphael pinx. J. T. Richomme del et sculp. 1813.*

THIS well known picture of "il divino Raffaello" has been well translated to the copper by M. Richomme, who appears to be both a painter and engraver. It is executed with a powerful and well directed line, more forcibly than sweetly managed; but with a powerful and brilliant contrast of light and shade-

*Dedée à Madame la Comtesse de Tries, née Princesse de Hohenlohe Schillingsfürst, par son très-humble et très-obeissant serviteur Charles Agricola. Peint par Raphael d'Urbain, gravé par C. Agricola, 1812. L'Original se trouve dans la Galerie Imp. et Royale de Vienne.*

ANOTHER line engraving from Raffaele, of a different



character from the last; the effect is produced by a greater variety of lines crossing and hatching in a very painter-like manner: but is not so gratifying or clear, at close inspection.

*Was sich in grauer vorzeit schon begeben  
Noch taeglich scheu wir's im Leben,*

*Seiner Koeniglichen Hoheit, dem Kronprinzen von Wuerttemberg Nach dem Wandgemälde von Rafelle Sanzio in den Zimmern des Vaticans zu Rom. Raffaele pinat. Fried Müller del. et sculp. 1813.*

THIS is a delicate and faithful line engraving, by Müller of Stutgard, from the Adam and Eve of Raffaele in the Vatican chambers at Rome, and is not unworthy of the excellence of the painter; there is a grey and subdued tone over the whole, strongly expressive of the chastened style of this great master.

It is but justice to say, that the foregoing fine specimens of foreign line engraving, are imported by Messrs. Boydell and Co.

The opening of the Continent by the Peace, has brought over a great influx of foreign prints and other works of art, (notices of which we shall continue in our next and future Numbers), and has taken an equal number in exchange. Messrs. Artaria, of Vienna, and his relation, of the same name at Florence, Weiss and Co. of Berlin, and other eminent printsellers abroad, have given considerable orders to our London publishers.

ART. XII. *Review of new Books on Art, &c.*

*A Catalogue Raisonnée (Raisonné) of the Pictures now exhibiting in Pall-Mall, 1816.*

*Ditto Ditto. Part Second. Chappell.*

This is some fellow,

Who having been praised for bluntness, doth affect

A saucy roughness, and constrains the garb

Quite from his nature: he cannot flatter, he!

An honest mind and plain,—he must speak the truth:

An they will take it so; 'if not, he's plain.

*These kind of knaves I know, which in this plainness*

*Harbour more craft, and more corrupter ends,*

*Than twenty silly ducking observants,*

*That stretch their duties nicely.*

\* \* \* \* \*

To be furious

Is to be frightened, out of fear: and in that mood

The dove will peck the estridge. SHAKESPEARE.

THIS Catalogue raisonnée, as it is grammatically called, in continuation of one upon the exhibition of Flemish and Dutch Pictures exhibited at the Gallery of the British Institution last year, is, like its predecessor, intended to be very witty and satirical; but, unfortunately for its pretensions, malignity and false abuse are not genuine satire; nor is common-place vulgarity, wit. The elegant production of last year, crept into the world through the medium of a gratuitous distribution, while the edge of curiosity was whetted for a peep at it, by occasional extracts from its pages, inserted in the Morning Chronicle. But the authors, emboldened by the chuckling of their friends, the eager desire of perusing it by the disinterested, occasioned by the natural propensity of human nature to enjoy ridicule or abuse, at another's expense, and the pain they fancied it gave to many worthy individuals; determined them this year to publish; and though (contrary to

law) it has neither printer or publisher's name upon the face, or indeed upon any part of it, it was publicly and frequently advertised, and sold as near to the Gallery as they could find a bookseller. Yet these have also been as liberally distributed in a certain circle, and wherever else it was thought its contents would afford pleasure to the disappointed, or pain to the lover of the best interests of the Fine Arts: which circumstances, and certain varieties of style and degrees of vulgarity, with some few wholesome and well-written truths, which pervade the work, lead us to conclude it to be the production and publication of a junto or cabal, and not that of an individual. The assumption of this publication is, that the Directors of the British Institution have abandoned their original plan, and instead of patronizing native artists, *form exhibitions of old and bad pictures, for the insidious purposes of puffing the several owners, and of affixing a high and false value to them for the purposes of sale*, besides having the baneful effect of *misleading the public taste*, and of *injuring living artists*. Whether such motives actuated the Directors of the Institution, and whether such deleterious effects are likely to arise from these exhibitions, is a subject of the highest consequence to the interests of the FINE ARTS, and merits the deepest consideration.

None but the most vain, the most self-sufficient, or the most prejudiced of mortals, could for a moment believe that such motives ever actuated the Directors of the Institution, or the proprietors of the pictures thus exhibited "for the gratification of the public, and for the benefit of the Fine Arts in general;" and it is the worst species of affectation to pretend, for believe it the authors do not, that the exhibition of bad pictures will mislead public taste; yet they have no fear that the *vilifying of good ones* will produce the same effect.

The preface and advertisement consist of invectives against Mr. Payne Knight, whose opinion delivered before

the Select Committee of the House of Commons on the Elgin Marbles, the authors of this "Catalogue Raisonné" politely call "silly, paltry, contemptible, mean, and shameless." That our opinions differ from those of Mr. Payne Knight, and coincide with most of the artists who were then examined, we have before declared, in our last Number, as well as in our former work, in examining the disputation between that gentleman and Mr. Haydon, whose differences with Mr. Payne Knight are as complete and as essential, as the "Catalogue raisonnée;" although he has not deigned to use such degrading language. In these pages ridicule of the clergy is proffered for wit: Andrea del Sarto's Infant Saviour in No. 3, is pronounced as "full of that *drunken* expression of jollity and fun, so just and appropriate to our established notions, if not of a divine child, certainly of a *young divine*." "Certainly," we do not know which to admire most in this splendid passage, the wit, the truth or the antithesis. Of the *furious* abuse of the pictures we shall take but little notice, being of that description, which our immortal bard so aptly describes in the passage, quoted at the close of our motto, that induces the feeble to attack the strong and nervous; for certainly, if some modern artists, to whom we suppose our Cataloguers would give a preference, do produce fine pictures, worthy of imitation and deep study, then we must admit the *Raffaelles*, the *Lionardo da Vincis*, the *del Sartos*, the *Veroneses*, the *Domenichinos*, the *Caraccis*, of the Pall-Mall Collection, 1816, are, consequently, as they are described in the "Catalogue Raisonné," bad ones. The Marquis of Stafford and Mr. Long are more than once reminded, that they ought to have spelt *reposo* *riposo*; while these notable correctors of orthography, entitle their work "Catalogue raisonnée," they laugh at *reposo*, and forget their own ignorance in putting repeatedly, an adjective feminine (*raisonnée*) to a noun-masculine (*catalogue*.)

In the preface to the Second Part they launch into



allegory ; and, under the very mysterious title of “ Information relative to the Fine Arts in Africa,” libel the greatest and most promising English artists, and their few, too few, best patrons. Now, if this is their mode of promoting the Fine Arts, we trust they will not find their error practically ; nor that the Directors of this useful Institution will be diverted, by disgust at such ungrateful treatment from their proper course ; or from employing their extensive influence and property for the benefit of the rising artists, by the ungrateful snarlings of full-blown impotence, or jealousy of youthful rivalry. In this witty and deeply-concealed allegory, England is depicted under the name of Africa, London by a metonymy, never too much to be admired, is called Tombuctoo ; and a fictitious native artist, with the most elegant cognomen of BUMJUT, is the narrator of this “ information.” The establishment of the Royal Academy, which is here termed “ the College,” by His Majesty, who is called MANSA DAISY, and its annual exhibition, are then described : its success is reported to be so great, that the students in the various professions grew so numerous, and were exposed to such distress, that they regretted the hour they embraced these occupations. The foundation of a new institution by a number of wealthy men, called a LOE or MART, for the laudable purpose of furthering the intentions of the College, is next detailed. “ The first year,” says this polynomial Œdipus, “ the managers of this College of ease adhered to their declared intentions ;” but now they are accused of changing their system, and of “ dishonestly deceiving” the artists : of setting themselves up in opposition to the College. The leading members of this “ Mart” are then described with equal mystery and wit ; one is called “ MUMBO, a man of great wealth”—“ three rings to his nose, a great patron of those” (the artists) “ of former days ; very proud and very stupid :” to which we will add, that this very “ Mumbo” has expended thousands upon

English art, and has contributed greatly to its support. The next is "SOOTON, a prodigious scholar," "master of many languages, a collector of copper josses and swammies;" "has a large head and very little wool:" and many other equally liberal descriptions. Another is "FIGGITY, a tolerable painter, but uncertain, capricious, cowardly, treacherous," &c. Then comes, with great gallantry, "SOOSEE MOOSA, Figgity's wife, a little troublesome woman, very fond of babies verses;" which compliment we presume, this lady merits, from being one of the first who elicited and honoured the tender and amiable muse of Wordsworth. "BOMBO," another leading person in this Body, is described "as a great officer of state," who "has the charge of Daisy's blunderbusses and pocket pistols," "very peevish, "but knows nothing at all about painting;" and yet they forget to inform us, that "Bombo" was the first who gave Haydon and Wilkie commissions; the former for his *Death of Dentatus*, and the latter for his *Rent-day*; when a commission for an historical picture to a young student was a miracle in art. DIGGERY, another member, "a great founder of institutions, and a ringleader in the formation of the present one," and described as an affected, puritanical moralist; yet Diggery was very instrumental in procuring the important loan of the *Cartoons*. "MARABOO" is described as "a priest-patcher and picture dealer," "more ignorant and impudent than all the rest tied in a bunch." "SEGO, a picture cleaner, and oracle of the whole fraternity;" to which we add, that owing to this Sego's attention to the artists, many have been enabled to study the finest pictures in the present collection at their leisure; and though he exerts none of his influence with the nobility to employ English artists, (which does certainly display some apathy) he has rendered great service to the artists. It would be well if the Directors were under no worse influence than Sego's. The next they select for the honour of their virulence is

“SILLEE-FOOLAH, a silly old man, who exhibited last year a picture from the Land of *Dykes*,” which is asserted to be “suspected of being a copy.” “JANG, his son-in-law, has acquired the reputation of a profound critic, and a man of exquisite taste; nobody knows how; but he is one of the officers of Daisy’s treasury:” and other similar, true and unfathomable parables. The following quotation is so exquisite, so true, and exhibits their tact so completely, that we cannot refrain from giving it at length. “These presumptuous Fidgets of the Loe, finding themselves scouted by the living painters, ransacked the different collections in the kingdom for pictures, by the deceased artists; they selected last year an assemblage of *grossness and slime* ;” this of the unrivalled Exhibition of 1815! of the works of Rubens, Rembrandt, Vandyke, Teniers, Cuyp, Wouwermans, and other celebrated masters of the Flemish and Dutch schools, that excited the admiration of all the cognoscenti, and the gratitude of all the artists, except the Cabal of the Catalogue raisonnée; but to continue “the produce of the dead painters from the land of the marshes and the land of the frogs. Some wag, however, published a critical review of the exhibition, which completely opened the eyes of the public,” ‘Oh, modesty! modesty’!! “they felt the thing as they ought; the veil was withdrawn, and Mumbo, Sooton, Figgity, Soosee Moosa, Diggery, Bombo, Maraboo, Sego, Sillee Foolah, Jang and their companions, were on the brink of sinking into their *original insignificance*.” All that we shall say of this exquisite satire, is, that it is abounding in truth, wit, and gratitude; but if it is wit, it is of a cheap sort; and the flimsy veil that covers, but does not conceal, the victims of their boundless gratitude, is of a very, very easy construction, such as might be woven by an apprentice of a day’s standing. Suppose we condescend to try our hand at an allegory à la mode du Catalogue raisonnée.

We met three members of the College coming out of

the palace granted them by the good king MANSA DAISY, with amazing elasticity and spirit, and heard them, as we followed, chatter all down the great street in which it stood; but grew quieter as they came towards a statue of one of *Daisy's* predecessors, who was cruelly put to death by his rebellious subjects: but on entering the street where the LOE or MART is situated, to our astonishment, they absolutely dropped each others arms, in a sort of breathless heat. Anxious to see the end of these extraordinary symptoms, we determined to go on, and shortly heard one say to the other, in an irritating tone, "*this will destroy us.*" "Hush!" answered the other two, at once. Oh, gentlemen, thought we, now we know where you are going. They passed on in silence, forgot the Gallery door in their mute abstraction; and when they turned in, paid their money in such agitation, that one turned his pocket inside out, and scattered the little it contained on the ground; we suppose there was so little, in consequence of his having *subscribed* his annual fifty guineas: we saw even the door-keepers smirk, and the porter absolutely look out into the street. Taking arms again for support, up they marched, and their appearance certainly created a sensation among the sweet creatures that were leaning on the rails: they pushed on to the second room, and with a tottering twist leaned against the rails and looked round! Oh, what a look was there! we could perceive the mighty influence of the genius which stared at them, shoot to their puny souls:

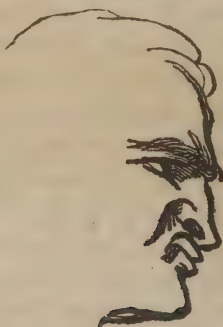
"They felt their lamentable lot, and found

"No rest!"

It was amusing to any one at all interested in the folly and weakness of human nature to watch their conduct. If any one addressed them about a picture, they seemed to awake, as if from some gnawing dream! if they saw a friend, they went up with a nervous boldness, and taking his hand, shook it long after they had taken it. A friend



of our's, a clever fellow, made a sketch of one of the head Collegian's faces, one who had summoned courage to look the Blenheim picture in the face, while marking a Catalogue raisonnée; we give it to our readers, and hope they will excuse its want of professional skill, in the admiration of the expression: here it is—for we must give an illustrative diagram as well as the Catalogue.



We remember his very look; it is a fac-simile; we watched him and his associates, and saw them drop away without speaking to each other; from thence they went home, and a little after

“ (A short tale to make)

“ Fell into a sadness; then into a fast,

“ Thence to a watch; thence to a weakness;

“ Thence to a lightness; and, by this declension,

“ Into the madness wherein now *they rave*.”

SHAKESPEARE.

Their veil is now too much corroded by acids to afford much shelter or concealment. The following extract we take as a sample of the contents of a little bottle of aqua-fortis, that is occasionally referred to by “ the Editor,” “ the Defender,” and “ the Incendiary,” three principal personages of the Catalogue Committee, to occasionally strengthen the composition of gall, vinegar, mud, and aqua-fortis, this many-headed Œdipus delights to use, instead of ink, “ The foregoing are the principal per-

formers in the direction of the Loe. They expressly excluded all artists from their Body; but after some time, finding they could not go forward without assistance, they gained over to their views TEELEE GEE, the old Head of the College. This man possessing great skill, had been totally neglected for a period of fifty years by all, except the good King Daisy." Before proceeding any further, is there the smallest doubt who is here exhibited under the flimsy veil of the name of Teelee Gee? the wit of the name, however, we must confess, does completely escape us; but as yet, their substitute for ink has not enough of gall or aqua-fortis; therefore, to do it secundum artem, the aid of the chemist must be called in for these additions, and for amalgamating them intimately. Therefore, to go on with the allegory. "At this juncture," (a period of Teelee Gee's poverty and distress) "the Manager of the Loe purchased of him a picture at the price of 30,000 bars, an enormous sum for a painting in Tombuctoo, but not uncommon in Bambarra. This served the double purpose, of enabling them to present themselves everlastingly before the public, as the munificent patrons of Art, in the person of him they had hitherto neglected, and of devoting to their ends one, whose interest they had so considerably promoted, and whose natural vanity they had so highly flattered. From this moment," says this oracle of gentlemanly feeling, "TEELEE GEE seems to have forgotten the dignified station he filled in the College, and to have sunk into a grovelling dependant on those, whom, in their usurped characters of leaders in taste, he ought to have despised." "A little more mud, if you love me," cries the Incendiary, "your ink is too thin, and not *black* enough." "'Tis the more penetrating," says the friendly Defender, "and flows more rapidly." "Well, then," says the Incendiary, "go on." "*In him his profession is debased; and all artists who possess the feelings and the spirit of gentlemen, view his*

*conduct with regret and indignation.*" "Bravo!" cries the Incendiary. But a truce with trifling; the spirit that could dictate this calumny of the venerable character, who is here so bespattered with the foulest "slime," does not deserve to be joked with: this is more than a joke, or it should not receive our censures; for we love a joke as well as any men. "Nor," continues this paragon of gentlemanly feeling and spirit, "do those who make use of him respect him more than he is respected by his profession." Nor, we reply, *can* they; nor should this Catalogue Committee judge of others by themselves, for it is impossible for any one to "respect him more than he is respected by his profession." But behold, gentle reader, here peepeth forth the cloven foot; remember the cabal that first drove Sir Joshua from his chair, expelled the enthusiastic, the art-adoring Barry, and afterwards forced the resignation of the mild, the amiable, the conciliating "Teelee Gee;" it is his second resignation they want; but softly, Gentlemen, are ye yet prepared among yourselves to name which of your important (pray, Mr. Printer, do not print important) selves shall be his successor? or, perhaps, ye may be forced, as before, to elect an architect, a sort of animal in the College, that a bat is among birds: but pray, Messieurs, speak for yourselves, and let the public and the patrons of the Fine Arts plainly see your object. You admit that "he *had* some eminently good and amiable qualities, which are now totally eclipsed by vanity, selfishness, and insincerity." No, no, Gentlemen, "Teelee Gee" continues what he was; 'tis you that have changed; he is the same active, industrious painter he ever was; he pursues but one course—will not join your cabal; and while others intrigue, puff, and manage elections in the College, he quietly paints at home, leaving others to find his fame; he loves the College as he always did, its students call him father, and he boasts a hopeful and numerous progeny of children; he feels the good they have

derived from the Loe or Mart, in being provided with what the College both wanted and withheld; and he loves and supports the arts, and all who love or practise them, for themselves; 'tis you, Gentlemen of the Catalogue, who are at point variable, and on you "the vanity, the selfishness, and the insincerity" alone is fixed; but go on; the further you explain the tighter you get fixed on the horns of your dilemma; and the more you raise or rend the veil, the more of your good-humoured countenances will beam upon us. "May the College," exclaimed BUMJUT, "find in his *successor*, one who will feel his own dignity and importance," that is, one who will threaten the students of "the College" with expulsion if ever they are guilty of the high crime and misdemeanour of receiving any assistance from "the Loe" or "Mart;" "depend on the dignity and importance" (dignity and importance again) "of the Body who selects him as their head;" that is, ungratefully calumniate the Body, which has furnished them with the very bread, as it were, of their art; who provided them with pictures of the grandest order of merit, adding the first school of colour that ever was established in the kingdom to a petty drawing school: but no, no, the progress towards eminence of the students was not, what was wanting by the impotent, we beg their pardons, the "important," the twice-called-in-one-sentence-important, (as our friends, the authors of the fictitious Rejected Addresses would say), members of the College, "the *dignity* and *importance* of the Body who selects him as their head; one who will consider their dishonour as his own:" Amen! with all our hearts: and would to God he could expunge and expel their dishonour as easily as its causes can be pointed out, and then, perhaps, it would cease; "one who will watch over the welfare of the Society with an eye, jealous as that of an affectionate father for the honour, and credit, and interest of his children."



Let us now slightly take a view of the question between the Royal Academy and the British Institution. It must be evident to all who are acquainted with the history of the Art for the last ten years, that the necessity of the establishment of the British Gallery at the time it was founded, was quite palpable. The tyranny of the Academy, monopolizing, as its members always did, the power of the country; their obstinacy in blindly refusing to establish within their walls a school of colour;\* their perpetual squabbles on any subjects connected with the Art that was submitted to their revision; all this impressed the minds of several distinguished men with the conviction, that an Institution, which could supply the defects of the other, and afford more opportunity to rising youth, would be an excellent mode of opening the eyes of the public, and of keeping the Academy in decent order. This was soon done; and soon, of course, was the hatred of the cabal in the Academy visible in all its bilious sickliness. Every thing the Directors did was ridiculed with a severity that shewed the bitterness of those who exclaimed. All their plans were calumniated, all their views undervalued, till they themselves, wishing to do good, and hit on something that would produce it; instead of despising attack, and adhering to one simple plan, and firmly continuing so to do, they varied every one as it was in succession assaulted; and the consequence has been, that no one can feel dependance on their propositions, however well they wish them, or trust their labours into their hands; though there is no doubt that their perpetual vacillations of plan proceeds from the best motives.

All the artists thus dread the envy of the Academy, and the want of firmness in the Institution. The Institution finding the native exhibition, not producing adequate

\* They have now established a school of colour, for proposing which Barry was expelled! and have *sneakingly* contrived to get Titian's Bacchus and Ariadne from the Institution, and wanted a Cartoon!

funds, resolved, very properly, to bring forward their treasures of ancient Art, which, while they could encrease the profits of the Gallery, would enlighten the public mind. The cabal were in a fearful heat at this: nothing shewed so strongly the meanness of their capacities, the pettiness of their views, as the hatred and animosity excited in their bosoms by these exhibitions. Instead of bowing, with a real consciousness of their own defects, before productions sanctioned by the approbation of ages; instead of being grateful for this opportunity of informing their minds; instead of going daily to study them, and returning home, endeavouring to put in practice from nature, what they had gained from art; they started off ridiculously alarmed, took advantage of the dawning taste of the people, by endeavouring to ridicule them out of that admiration they were beginning to feel, and for which the public, not being far advanced in judgment, were not able to give reasons: they pressed on them, because they knew they were infants in taste, confused their minds, seized that critical moment when it was as likely the public might be influenced to follow a wrong road as a right one, in hopes to keep them as fond as ever of glitter and folly; in hopes still to make them think *their* pictures were the only works like nature, and all other styles, and all other views of art erroneous, foolish, and bad. This has failed; and, like all failings, has made the attempters enraged with their own bad passions, and urged them this year to make a more “furious” attempt than the last, which has only more violently exposed its authors. Peace to them, poor people! we hope the public will still persevere in admiring RAFFAELLE, and TITIAN, and CLAUDE, and TENIERS, and CUYP, and RUYSDAEL, till they bring the R. A’s. to think a little more modestly of their own productions, and with a little more reverence of the productions of these illustrious men.

Suppose we ask, Was a Catalogue raisonné of their

Exhibition, compiled in a similar style and manner with this of the Institution to be published, we put it to the candour of our readers, could it be done with so little injury to *their* works, as this has been to *those* of the Institution?

“Let the members” (of the Academy) “coolly consider,” continues the authors, “what is to become of the schools, if the Exhibition is to be robbed of its historical, its fancy, and attractive pieces.” This is a palpable crying out of the Academy *at last!* of course, what *is* to become of it, if its historical and fancy pieces are withheld? Why, it will sink; first, as it *has done*, in public estimation; and then, as it *is doing*, in profit. Has the author only just discovered this probable consequence of their ill-treatment of historical painters, and hatred of historical paintings? They have driven Mr. West from exhibiting among them; and because he exhibits by himself, and has sold a picture to the Institution, they accuse him of deserting his children in the one instance, (poor dear little innocent souls!) and infer against him the vilest motives in the other. The authors say, supporting the Institution will lead to the destruction of the Art; and, in our opinion, any *historical* painter who supports the Academy, as at present constituted, assists to degrade his own dignity, the dignity of his department, and the taste of his country; because, if he be gifted with the genius of an angel, what rank can he assume? What good can he do to the Art by his plans? What benefit to the people’s? when out of forty members of the Academy, there are twenty-one who hate art, genius, and taste, with the malignity of weakness; and not being able to share their benefits and honours, and being of equal consequence, naturally oppose, and having the majority, as naturally succeed. No, no! no man of common sense will belong to an Institution while imbecility has as much power as talent; for farther than as a school for edu-

cation, the Academy is a useless and futile, not futile only, but a mischievous Institution, as far as regards taste.

The authors of this Catalogue raisonnée, which should be more properly and appropriately called, a Catalogue deraisonné, assert, that some "young gentlemen have cantoned out a little Goshen for themselves." May we not add, that some *old* gentlemen have, for a long time, apportioned and monopolized a great "Goshen;" but with this difference, that the "Goshen" of the "young gentlemen" is very likely to become the "Goshen" of the public; while the "Goshen" of the others, of "the College," bids as fair to become its ridicule. Some of these young gentlemen are accused of "associating with but one sort of men (those of their own calibre), living separate from those who could inform" "their ignorance." There are some, we know, who *do* live separately from those, who would be more likely to *contribute to*, than *inform* their ignorance; and men of their own calibre are men of noble views and powerful intellect; they, naturally enough, prefer such men to others of petty views and pettier capacities; they prefer to have their ideas reflected with force, or roused by opposition, to daudling over a council *tea* party, or being harassed by the meanness of whispering envy, the hypochondriac groanings of conscious feebleness, or the whining malice of affected regard. They choose to live separately, because they can act with more decision for the benefit of that art they profess, than in subjecting their views to the judgment of those who have neither hearts to feel, nor understandings to comprehend their scope: they have no ambition to place themselves on a level with creatures propagated in the lassitude of nature's fainting fits, or to put themselves in the way of a thousand little mortifications that impotence can always plant in the path of genius, when raised to equal rank. We presume to think, that this living alone, surrounded by the works of the greatest of men, although in a *little* Goshen,



is a method more likely to approach excellence, than impudently to ridicule the experience of ages.

We have now shewn, and, we trust, with truth, a part of the drift of these pamphlets; yet we should not do our duty to the interests of the Republic of the Fine Arts, which is here so furiously attacked, did we not complete our picture. We have shewn, that not even the sacred profession, the venerability of a green old age flourishing in youthful fecundity, and rich in honour, can shield its possessors from the vituperations of these sages. One picture they "would not touch with a pair of tongs," "except for the purpose of insinuating it between the bars of a well heated kitchen range;" which is parallel to the wish of an important member of "the College," when told, that if a few of the bad pictures were burnt, it would increase the value of the good, and was asked which he would select for destruction, replied, "Oh, *I'd* burn 'em all." Doubtless such a conflagration might remove many rivals; but till the memory of them was obliterated, their "important" pictures would not replace them as examples of beauty and sublimity in art. The higher and better the character, the more venerable and dignified the man, the more he seems to expose himself to the vaunted "blowings up" of "the incendiary" "Mr. Peter," "the defenders" and Co. or they would not so grossly have calumniated the venerable Sir Abraham Hume, who is perfectly unknown to us, but whose real character is well known to a large circle of admiring friends. This worthy character's patronage is attributed to vanity; and for the sake of a miserable pun, he is called a "Sham Abraham:" he is not a patron, but "a purchaser," "a pawnbroker," one who would lend less "than an ordinary pawnbroker with the sign of the three balls," if his ignorance did not make him mistake his calculation. As one more proof among many of the discriminating and intelligent criticisms, contained in this Catalogue Raisonnée, four pictures by

Ludovico and Annibale Caracci, Guercino, and Pietro da Cortona, are "lumped together" and pronounced "not worth a straw," from the "simple circumstance alone" that they (the Cataloguers) "do not really remember any thing about them." This is nothing extraordinary, for some men are so inflated with their own "importance," that they cannot "really remember any thing about" merit superior to their own. The heads of our Saviour and the Apostles by Lionardo da Vinci; the Cartoons for the great picture, by that immortal artist, of the Last Supper at Milan, are dismissed as "things," and another fling at the parsons, as the clergy are elegantly and facetiously called in these pages—is eagerly caught at; they are very wittily called portraits of members of the ugly club, held at some cider cellar; and the author of this article appears critically versed, probably from experience, in the exact quantity of "tobacco smoke," "spray of cider, ale and spruce beer bottles," that it will take to injure "curious portraits." The St. John of Domenichino, from the Giustiniani palace, is elegantly termed "a lubber," a "fellow under sentence of death for robbing a hen roost," "an uninspired idiot," &c. &c. in the same inspired "gentlemanly" style.

*The Assumption* (No. 81.) by BEATO A. DA FIESOLE, is compared to gilt gingerbread or a pattern for a sampler. Now we differ entirely with regard to this little Gothic specimen of simplicity. If the Cataloguers had looked close into it, they would have observed an infinite variety of character, varied hair, noses, eyes, mouths, and chins, as nature varies them—not of one family. They have no pretensions indeed, to putty or wax, or palette-knife-scraping beauties—but great pretensions to sweet expressions and an unaffected air, which feelings have touched all of genuine taste who have examined it, and who could see through the gold and Gothic ignorance in which they were enveloped.

To our feelings, natural character and chaste simplicity, expressed in a hard rude manner, are infinitely preferable, and promise more, than senseless expression and no character at all, clothed in glitter and falsehood; and it would be well for the British school if it could go back again to this Gothic truth without selection, but still truth in a degree—the truth which is the only foundation on which to build the higher truths, and thus afterwards raise the art to rank with poetry.

Our readers will no doubt think we have given sufficient extracts from this refined and elegant work, and we would here close them, but for a curious piece of logic or arithmetic, we do not know which to call it, in “the conclusion,” where the veil is bountifully removed, and we are treated with a “peep behind the curtain,” in answer to a question, “What do the Directors (of the British Institution) do for the arts, in comparison to (with) the Academicians?” “They subscribe a hundred guineas *once*. The Academicians give their fifty guineas *annually*.” Aye, do they? Yes, says the Incendiary, or one of the defenders, or Cousin Peter—“for!” what think you, gentle reader! “let them divide the profits of the exhibition, and they would share to that amount!” Bravo, disinterested, important, and dignified gentlemen! so you would “share the profits of the exhibition.” Oh, doubtless, for what could be more fair, more equitable? forty important gentleman to share the profits of an exhibition arising from the contributions of the profits of three hundred and fifty artists!! To this we will agree, and hold it as a challenge, that let the Academy next year, in the annual invitation for pictures from the out-door artists, announce their intention of exhibiting no works but from Academicians, then we will allow the Academicians to “share the profits of the Exhibition,” according to this most modest proposition; then let the great body of English artists, students of the British Institution and all, make another exhibition of their own, and let the public

judge between them. So then, this liberal sharer in the labours of others, argues that these "relinquishing" gentlemen, "who display their abilities, in favour of the education of their brethren;" demand, and on the aforementioned grounds, "*Who then is most a patron, the Director or the Academician?*" This is completely the argumentum ad absurdum, for never before did a question arise as to who was "most a patron," the patron or the patronised.

The authors seem to be of that class of unhappy beings, who failing in their efforts, experienced public neglect; and their morbid vanity, leading them to call this neglect, caprice, which was the result of their own apathy, now stimulates them to regain their own estimation by furious revenge; they seem mortified that the bustle of art and patronage serve only to disturb their repose, without benefitting their interest; and envious of praise they will never deserve, unhappy at the sight of excellence they can never attain, they goad themselves into calumny, to relieve the irksomeness of their own thoughts and hide the malignity of their intentions; regardless of the consequences, happy if they can only degrade all to their own level, and confuse every thing in the wretchedness of their own impotent despair; they are thus pushed to be coarse where they want to be witty, and struggle to attract by violence what nature has denied them the power to do by ability: but, alas! he who tries to sweeten the venom of his own bosom, by vilifying what he fears, under the pretence of regard to public benefit, will find that he is only adding acid to the poison already within him, and that though he may amuse the ignorant and gratify those, who are as spiteful as himself, he will be despised by all, who have capacities to make distinctions, and ultimately have cause to execrate the malice of his own heart.

But it is to be hoped that the nobility and men of property will see the vileness of the attempt, and not be



the dupes of it, but continue to persevere in sending their fine pictures annually to the Gallery, not fearing the malice and wilful ignorance of the authors of this Catalogue raisonnée; for nothing would gratify the malignity of themselves and their compeers so much, as to see the Institution relinquished in disgust, the patron fatigued with the ingratitude and irritability of the cabal, and the young artists again left at *their* mercy, with no hopes of attracting public notice but by submission to their envy. For if the authors of this Catalogue can but prevent fine pictures from being sent, by their ridicule, their object will be gained. We do not mean to say that the Institution has not given cause of complaint, far from it, for it has been *their* attempt, as well as that of the Academy, to compel the artists to exhibit exclusively at one. But in the exhibition of fine works we affirm they are decidedly *right*, and we earnestly beg them to persevere in their determination. Every well wisher to the art would rejoice to see them adhere to *one* plan, that plan best adapted to advance *historical* painting; and we sincerely hope they will so adhere—that they will now have done with caprice, and whim, and novelty, that they will yearly exhibit the best pictures, and two of the Cartoons *regularly*; and that when they (the Cartoons) are all gone through they will begin again—that they will regularly give commissions to the most deserving,—that they will regularly present each commission as finished, to a good and public situation;—that they will use their interest with the government of the country to vote pictures as they vote statues—let them but do all this, and all this they may do,—and they may then defy the snarling and malice of intriguing malevolence; the artists will again regard them with pleasure and exert themselves for their patronage, depend upon their honour, and rely upon their support.

We however allow with great willingness that the latter part of the Catalogue is written in a more reasonable style; and had the whole resembled it, it would have

had ten times the effect. There must be no committee of taste between the artists and the public; the Prince and the Ministers must apply at once to the artists of established reputation, for if they propose any thing to the Academy, they will be disgusted with its squabbles; if to the Committee of Taste, they will be annoyed with its indecision. The only plan likely to give full effect, to discriminating and judicious patronage, is to propose every scheme to the artists best qualified, without reference to the Academy *as a body*, for as a *body* it is “null and void,” and to confide in their advice, as always did the princes and patrons of former times.

With these remarks and casual quotations, we leave our readers to judge for themselves of the tendency and merits of this Catalogue raisonnée; to which we should not have given so much room, had we not feared its mischievous effects in deterring the Patrons of the fine arts from their ultimate objects: but we trust their good sense and discretion will lead them to return to, and persevere in, the right track, whence they may have from the best motives deviated, in spite of these scoffers and revilers, who knowing the meanness of their own souls, estimate every man, as they know they must estimate themselves.

*Campaigns of Field Marshal Arthur, Duke of Wellington, Prince of Waterloo, &c. &c. &c. Describing the most celebrated Battles gained by the English Armies under the orders of this General, from the taking of Seringapatam to the memorable Day of Waterloo. Gallignani, Paris, 1816 Parts First and Second.*

THIS work is announced as to consist of four parts, the first two of which have just reached us; each part is to contain six prints and an illustrative description in French and English. The prints in the first part begin with his Grace's campaign in India: first, the capture of Seringapatam in

1799. The Battle of Assaye, Sept. 23, 1803. 3rd. The Assault of Fort Gawilghur, taken December 17th, 1803. 4th. The Battle of Roleia, August 17th, 1808. 5th. The Battle of Vimiera, August 21st, 1808. 6th. Passage of the Douro, 11th May, 1809. 7th. The Taking of Oporto, 12th May, 1809. 8th. Battle of Talavera, 27th and 28th July, 1809. 9th. The Battle of Busaco, 27th September, 1810. 10th. Lines of Torres Vedras, October, 1809, March, 1810. 11th. Battle of Fuentes de Onor, 9th and 10th May, 1810. 12th. Taking of Almeida, 11th May, 1810. This is a high compliment paid to us by our Gallic neighbours, and is executed with a praise-worthy impartiality. The engravings (finished etchings) are from the well known and deservedly admired hand of DUPLESSI BERTAUX, from the designs of MARTINET, which savour strongly of the French school of art, and have metamorphosed all our gallant countrymen, Highlanders and all, except costume, into perfect Frenchmen.

*Epochs of the Arts, including Hints on the use and progress of Painting and Sculpture in Great Britain. By Prince Hoare. Murray, London, pp. 364, and appendix, pp. 60.*

THIS interesting volume, from the pen of the Honorary Secretary for Foreign Correspondence of the Royal Academy, presents a fair survey and just estimate of national interest in the arts of design, and of their reward and patronage in England. Under this latter head, Mr. Prince Hoare considers that which is derived from the Royal Academy, and laments that "no minister of the sovereign council, no voice amidst his parliament has shared with him (the revered founder of the Academy) the honourable task of fame? Shall he," asks the learned Secretary, "remain the insulated Patron of the Fine Arts?" The times are slightly altered since these questions were put, but the deficiencies in that body are still what the author of

this enquiry left them, when he enumerates "*a library, original statues, original pictures, models in architecture, enlarged sources of instruction;*" and we might add, *enlarged views of art*, as among "the desired and requisite provision of the Royal Academy." He duly appreciates the patronage derived from the British Institution; balances its merits and defects; gives an admirable chapter on the education of painters, and proposes the establishment of painting in the Universities. He then considers the *ultimate prospects, and probable epoch* of the arts of design in England, recommends them to the attention of government, and their employment in public halls, churches, and palaces; reasons forcibly on the powers and duties of a state, relatively to the fine arts, and on the causes of eminence in the arts of design in the celebrated epochs of foreign states, and on the employment of them in England for national purposes; to which is added a valuable appendix of extracts, observations, and miscellaneous notes, elucidatory and confirmatory of the body of the work.

By this analysis, our readers will perceive the importance of this work to the interest of the fine arts; which we trust will find its way into the hands of every artist, connoisseur, and patron of the fine arts in the kingdom.

*Of Statuary and Sculpture among the Ancients, with some account of Specimens preserved in England. By James Dallaway, M. B. F. A. S. Murray, London, 1816, pp. 418, and numerous engravings and wood-cuts.*

THE learned and travelled author of this excellent work, commences with a history of the invention and practice of Sculpture and Statuary in Greece, Egypt, and Etruria, referring, where possible, to existing specimens. He attempts a definition of beauty, yet acknowledges it is scarcely possible to be defined. He then gives a dissertation on "bas-reliefs," Terra Cotta, Hermæan Statues, and



Busts, and a valuable descriptive catalogue of size, number, and value of various statues. Mr. Dallaway then proceeds, with an account of the Sculptors and Statuaries of Greece, to the destruction of Athens, enumerates their schools of sculpture and most celebrated Artists, to the decline of the art, and the establishment of Sculptors at Rome, with a well written criticism on the Roman sculpture in the Consular age; and from the Augustan to the decline of the art, with an estimate and description of the various works during that important period. He next considers the state of Sculpture, after the removal of the empire to Constantinople, and proceeds to that most interesting and novel epoch of the arts so poetically described in our last number, by THOMPSON, the discovery of the antique statues in Italy. The collections of sculpture and statuary at Rome; their materials and restorations are then given, with the collections made by the different Princes and Nobles of Europe, particularly the ARUNDEL, the EGREMONT, the BLUNDEL, the LANSDOWNE, the TOWNLEIAN, the ELGIN, &c. &c. in England. The restoration to the owners, of the Napoleon Collection, is considered, with just reflections on that important act of justice.

It is impossible in our limits, to do any thing like justice to this excellent work; for extracts, or quotations, cannot describe its merits. As a work of reference, the learning, and knowledge of the subject, which it evinces, together with the manner of its execution render it indispensable to the library of an artist. Nor should we omit the graphic outlines, which are from the hand of a most amiable and ingenious lady, nearly and dearly allied to the author; yet although he deprecates criticism from them, as being "not the works of a professional artist, but the contribution of friendship and genius," they possess in a high degree fidelity and spirit, with a facility of drawing the human figure, rarely acquired by females.

Boydell's *Illustrations of Holy Writ, being a Set of Copperplate Engravings, calculated to ornament all Quarto and Octavo Editions of the Bible, and sold in Parts, without the Text. Engraved by Isaac Taylor, after the Designs of Isaac Taylor, jun. Parts I. II. and III. London, published by Messrs. Boydell and Co. Cheapside.*

THESE graphic illustrations of the Bible, the works of a mere youth, possess originality of conception combined with just feeling and intelligence of the subject, in a considerable degree; yet, that indispensable correctness of drawing and proportion, which can only be acquired by close study, great perseverance and toil, (which, we are sorry to learn, his health will not permit), but without which great eminence in Art cannot be reached, are yet wanting in the designs of this ingenious youth. The conviction of Adam is full of horror and pathos. The Adam and Eve driven out of Paradise, hand in hand, with penitent steps and slow, in a scene as dreary and as waste, as imagination can depict, is rich in conception and feeling. Babel is finely imagined; a pyramid, like a colossal mountain; its base extending beyond the confines of an immense city lost in its vastness; and its apex above the picture, below which the clouds float, as on the Andes or the Alps, without a single figure, is in a grand and effective style. The Destruction of Sodom is a fine effort of the kind, and so, in fact, are the majority of them; they beam with intellect, far removed from commonplace or imitation; have few faults but those of execution, and should be considered but as sketches for future pictures. They are well engraved by the artist's father; and will form excellent illustrations of the sacred volume, gratifying to those whose taste and feelings lead them to examine below the superficies.

*Atheniensiæ, or Remarks on the Topography and Buildings of Athens.* By William Wilkins, A. M. F. A. S. *late Fellow of Gonvil and Caius College, Cambridge.* Murray, London, 1816, pp. 218.

Mr. WILKINS, whose numerous works and writings, display his taste and knowledge of architecture, has here presented the students and lovers of that art, with a valuable little work on the architecture of the best school of the Greeks, accompanied by a correct map of Athens and its vicinity, with the sites of the principal edifices delineated thereon; for which, his residence at Athens, rendered him peculiarly qualified. Mr. W. confirms the accuracy of his predecessors STUART and REVETT; agrees with Mr. Payne Knight, as to the part occupied by Phidias in the construction of the Parthenon, and as to the value of the Elgin Collection, which he stated before the Select Committee of the House of Commons; and again repeats, that he entertains "a different idea as to their merits, from that of his Lordship;" "was apprehensive that the public avowal of an opinion contrary to that of an host of admirers, might be construed into an attempt to depreciate their worth, and *withheld the publication until the question between his Lordship and the public, as to their supposed value, should be decided.*" Now, with every acknowledgment of Mr. Wilkins's professional abilities, and few are more willing than ourselves to make this acknowledgment, we do not think that an earlier publication of his work could have influenced the Committee in any way, particularly after he had given them the same opinion at their Board; therefore it was a pity that the public should have been deprived, even for this short time, of his valuable remarks. *De gustibus non est disputandum*, is a maxim as old as the language; but among those whom Mr. Wilkins, somewhat contemptuously, calls "an host of admirers" are Canova, Flaxman, Westmacott, Chantrey,

West, Haydon, Lawrence, and "a host" of other eminent artists, connoisseurs, and antiquaries. With this exception the work is a valuable addition to our stock of architectural knowledge.

*Memorandum on the Subject of the Earl of Elgin's Pursuits in Greece. Second Edition, corrected.* Murray, London, 1815, pp. 100.

WE congratulate our country, that after the lapse of so many years, the incalculable acquisition of the Elgin Marbles, of the collecting of which the present work is an account, is now added to the national stock by the wisdom of Parliament; which we hope will lead to the most important results, for it forms a very striking epoch in the history of our Arts. "When will the minister arise," says the Editor of the Classical Journal on this very subject, "who shall have the taste and the policy to propose to Parliament, the employment of one poor million in establishing a National Repository of Arts, amid the hundreds of millions that are expended in objects of doubtful success!" The first Ministry of the Regency, have the honour of being the first who have expended something, though but a trifle in a pecuniary amount, on Art, and of having given a splendid and important commencement of such a "National Repository of Arts," to a country the most fitted to possess and use them in Europe.

*The Rejected Pictures, &c. with descriptive Sketches of the several Compositions by some ci-devant and other cognoscenti, (being a Supplement to the Royal Academy's Catalogue of 1815); to which are added a few of the secret Reasons for their rejection. By a distinguished Member of the Hanging Committee.* Kirby, London, 1815, pp. 112.

THIS is a droll, satirical and pungent little work, slightly deteriorated by ill nature; but upon the whole well calcu-



lated to raise a laugh. The Editor is supposed to be a member of the Hanging Committee, and under the garb of a list of rejected pictures, some of which are portraits, deals his satire and his panegyrics with no sparing hand. As a specimen, we will select a few.

No. 26. The Society of Architects. *Vide Court Calendar*, 1815.

He describes the various members; whose names and occupations we omit, as they are to be found where referred to; yet, we shall observe, no one can belong to it, however able, unless he has been to *Rome*; he then says, "the grouping of this picture is excellent, and the characteristics of the several members of the Society are marked with unusual fidelity."

"You must know they have been abroad." CONGREVE.

"But when, and where?" OPIFER.

"Non cuivis homini contingit adire Corinthum?"

"This picture was returned to the Exhibitors for a supposed mistake in the title; no *architects* of the names mentioned being known. A letter from the Society referred the Committee, in rather indignant terms, to JOHNSON, where was found:"

"ARCHITECT, sub. a contriver of any thing."

"The Committee saw their error, but it was too late." HANGMAN.

No. 50. *The Steeple of St. Ann's, Soho.*

"ORDO, *bulbosus.*" ROUSSEAU.

For the rest of this article we refer to the work.

No. 56. *Bust of H——t D—v—s, Esq. M. P.*

"*Davus sum non Œdipus.*" TERENCE.

No. 77. *Portrait of L——h H——t, Esq. Editor of the Examiner.*

"There is *myself*, videlicet, *myself.*" SHAKSPEARE.

"The Academy do not like examiners." HANGMAN.

No. 141. *Head of W. Th——d, Esq. R. A. intended for Messrs. R——nd——ll and Co. and not for the Royal Academy.*

“A certain man, a silver-smith, which made silver shrines for Diana, and brought no small gain unto the craftsmen.”

ST. PAUL.

No. 186. *A Lusus Naturæ, in the Cabinet of the R——y——l S——c——y, painted for Mr. P——ne Kn——t.*

There was something so equivocal in this picture, that even the unfettered minds of the Ac——d——m——ns were startled. HANGMAN.

*A Letter from the Chevalier Antonio Canova; and two Memoirs read to the Royal Institute of France on the Sculpture in the Collection of the Earl of Elgin. By the Chevalier E. Q. Visconti, Member of the Class of the Fine Arts, and of the Class of History and Ancient Literature; Author of the Iconographie Grecque, and of the Museo Pio-Clementino. Murray, London, pp. 221.*

THE Chevalier Visconti is acknowledged to be one of the most able and accomplished archæologists in Europe. Hearing of the fame of the Elgin Marbles, he resolved to visit them; and with CANOVA, and other illustrious artists, has paid them the highest reverence, as works of Art, which embrace “the grand and learned style of the Laocöon, the Torso, and the hero in combat, called the Gladiator: the same ability in the expression of the skin, the same life, inspired, if we may use the term, into the inanimate stone: the same harmony in the proportions, and the same perfection in the unison of the whole work.” He incontestibly proves them, from history, from character, from style, to have “been imagined and directed by Phidias, and even executed, in part, by his chisel.” Thanks to the British Parliament and the perseverance of Lord Elgin, and some others, of the warmest friends to British Art and fame, the question may now be considered

as set at rest ; in spite of the short-sighted oppugners of the grand and beautiful in Art, whose visual rays can reach no farther than the polish of a chimney ornament in sculpture, or the finish of a miniature in painting ; who would degrade Phidias and Praxiteles to alabaster carvers, or petty brass-founders, and Michael Angelo and Raffaele to miniature painters, or bookseller's picture makers. But to return to the work ; it possesses, beyond the title, a valuable Catalogue of the Marbles, drawn up with much ability ; and the Memoirs possess research, learning, and taste. The letter from Canova is well known ; and we rejoice to find it connected with so able, so useful, and valuable a work, as this of the Chevalier Visconti.

*Remarks on Antiquities, Arts, and Letters, during an Excursion in Italy, in the years 1802 and 1803. By Joseph Forsyth, Esq. Second Edition. Murray, London, 1816, pp. 479.*

FEW travellers appear to have taken with them more adequate resources for a tour in Italy than Mr. Forsyth : he embraces in himself critical acumen, great knowledge of, and a fine taste for the Fine Arts, and the result has been, the production of a work of the greatest interest and value ; a sure guide in that wilderness of bad taste, Rome, which, with all its excellencies and grandeur in size, and the venerability of its authority, possesses more towards corrupting the taste of a young artist, particularly of an architect, than all the other cities of Europe added to each other. While a mere amateur of the picturesque, or a self-dubbed antiquary, would have given general praise to the Colosseum, he does not content himself with only this deserving panegyric, but boldly and truly, points out to the superficial admirer its glaring faults. " Some of the arcades," says this investigating traveller, " are grossly unequal ; no moulding preserves the same level and form round the whole ellipse ;

and every order is full of license. The Doric has no *triglyphs* nor *metopes*, and its arch is too low for its columns; the *Ionic* repeats the entablature of the *Doric*: the third order is but a *rough cast* of the Corinthian, and its foliage the thickest water plants; the fourth seems a mere repetition of the third, in pilasters; and the whole is crowned by a heavy attic." We quote this as a specimen of the research of the author, and to exhibit a specimen of his style, which is, throughout, pleasing, and the matter highly instructive. We have no hesitation in saying, that these "Remarks" will form a most valuable companion in a tour through that country of Antiquities and of Arts, particularly to an artist, and one of the best preparatives to a course of study of the painting, sculpture, and architecture of Italy, that we know.

*Footsteps to Drawing, according to the Rules of Perspective, explained in familiar Dialogues, for the use of Children and young Persons; and illustrated by a Series of progressive Lessons in twenty Plates of Examples, calculated to combine a knowledge of Perspective with the Practice of Drawing, and to lead the Begginer imperceptibly to an acquaintance with the principal Rules of that useful Art. By John George Wood, F. S. A. Lecturer on Perspective at the Royal Institution, &c. Longman and Co. London, 1816.*

Mr. WOOD has very clearly described his object in his title page; and has attempted the laudable task of teaching the knowledge of perspective, with the very first rudiments of drawing; he shews to the infant artist, the reason why lines slope down or up, as they recede from the eye, instead of copying the drawing-master's examples, without knowing why. In this object he has succeeded; and if any one will go through this little work, (which is addressed to the humblest capacities in dialogues between a mother and a *child*,) with care, we doubt not but he will be able to sketch the com-



mon appearances of nature with tolerable fidelity, will find his hand obey his knowledge better, than the uncultivated and unpractised eye; and with a moderate share of practice and recurrence to his first principles, in time the most complicated.

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ART. XIII. *Biography and Necrology of eminent Artists lately deceased.*

*Memoir of the late Mr. James Burnet.*

MR. BURNET received the rudiments of the Art at the Trustees Academy in Edinburgh, under the direction of Mr. GRAHAM; an artist, whose name it would be injustice to mention, without taking notice of his great knowledge in the theoretical, and practical parts of the Art; and of his great pains, at all times, to communicate to his pupils what he is so largely in possession of himself.

In 1811 Mr. B. came to London; when, from the opportunity he had of examining the best works of the Dutch school, so convinced was he of the little progress he had made in colouring, and the other essentials, which are every thing in the department of the Art he had chosen, that he may be said to have only then commenced his studies; so little applicable (in our opinion) is an academical education to the humbler and picturesque walks of the Art.

Aware of the want of interest, and of the monotony attendant on Cattle-pieces, he endeavoured to introduce as much action and expression as possible, by always supposing a story; and from his bad state of health, and great love for rural affairs, being constantly in the fields, he became acquainted with every circumstance which takes place in a

village through the various changes of the year. To heighten the interest, and give a greater variety to his pictures, he exhibited his figures under the various effects of rain, sun-shine, cold, or wind. In his picture of "Cattle returning home in a Shower," (in the possession of Sir T. BARING,) he has introduced every thing that could in any way characterise the scene: the rain-bow in the sky; the glittering of the rain upon the leaves; the dripping poultry under the hedge; the reflections of the cattle on the road; the girl, with her gown over her shoulders, all tend with equal force to illustrate his subject. If under the influence of heat, the clouds appear stationary; the air sultry: the cattle in the water, or inactive on its banks; the herd-boy sheltered, and his dog panting, all indicating the effects of the "noontide ray." By attending thus closely to the observation of nature, nothing escaped him that could be at all applicable to his art; even "the swallow twittering from the straw-built shed," or (with Cunningham) "darting through the one-arched bridge," were not considered too trifling for the embellishment of his works. To such feeling for the rural and picturesque, he added an excellent eye for colour; if his subject required it, he ventured with boldness into the deep, rich tones of Rembrandt; as in his picture of "the Key of the Byre," in the possession of the EARL OF COVENTRY, and in one of his last works in the possession of JOHN TURNER, Esq. Yet when he wished, he dipped his pencil with equal certainty in the silvery and luminous tones of Cuyp; to those who are at all acquainted with the difficulty of guiding the eye from one extreme to the other, this will appear to be the greatest praise.

Having said so much of his excellencies, it may be expected some notice should be taken of his defects; some of which arose from his great love for the picturesque, which certainly forms the basis of this style of painting. His cows looked often too lean, from the

darkness of the shadows, and his wish at all times to give a richness to the outline: this he, in some of his last pieces, got rid of, though many of the pseudo-critics have perhaps yet to learn, that the best milch cows are the leanest. His sheep, from possessing their fleece, hanging in all the luxuriance of nature—torn off from them in scrambling through the hedges or furze, were said, with more accuracy than truth, to be too much like animals dying of the rot; there are other faults, however, which might be mentioned with more fairness; but when we consider that his short life was a continued struggle with disease, we trust it will be considered but fair to leave them where he has left them himself, surrounded by beauties of such magnitude, that they appear but as trifles.

As a man, he was less vulnerable, possessing the most amiable disposition, with a strength of mind equal to the most abstruse subject; and a judgment and taste, indicative of that character, which often attends consumption—of which he died on the 27th of July last, at the premature age of only 28 years. His principal pictures are

The Shower,	in the possession of Sir T. Baring, Bart.
A similar subject,	_____ J. Carpenter, Esq.
The Key of the Byre,	_____ Earl of Coventry.
Crossing the Brook,	_____ Earl of Egremont.
Cowboys and Cattle,	_____ Earl Camden.
Breaking the Ice,	_____ Dr. Wm. Burnet.
Milking,	_____ A. Oswald, Esq.
Crossing the Bridge,	_____ J. Allnutt, Esq.
A similar subject,	_____ H. L. Thomas, Esq.
Inside of a Cow-house,	_____ John Turner, Esq.

ART. XIV. TRANSACTIONS *and* OCCURRENCES of BRITISH  
and FOREIGN ACADEMIES *and* SOCIETIES THAT PATRO-  
NISE *and* ENCOURAGE THE FINE ARTS.

ROYAL ACADEMY.—The exhibition of the Royal Academy, has closed since our last, after one of the least productive seasons in remembrance; and the schools and library have since been opened to the members and students, as formerly. The school of colour, is indebted to the master and wardens of Dulwich College, for the loan of some excellent specimens of this branch of the fine arts, which, if duly studied, must be productive of improvement.

Before the publication of our next number, the Royal Academy will have to execute, one of its most important functions, that of electing Associates from the great body of English artists, who, conformably to the Rules of the Academy, exhibited at the last Exhibition, have placed their signatures in a book for that purpose, have made the quantum sufficit of bows and congées to the Academicians for their votes, and been the most active in their personal canvass. That the public may know how far the Academicians\* do their duty, in electing the most eminent of the candidates, according to their obligation, we subjoin from authority a correct list of candidates for this honour; viz.

PAINTERS.

Joseph Allen.	H. B. Chalon.
W. Alston.	John James Chalon.
H. P. Bone.	Joseph Clover.
Adam Buck.	John Constable.
C. Carbonier.	Richard Cook.

\* In the Catalogue *raisonnée*, which is the avowed champion of the Academy, the authors say the Academy has been unanimous in all the late elections, inferring that the elections were right, *because* the Academy was *unanimous*. Delightful reasoning! a specimen of the film which bedims the faculties of all when once elected.



## PAINTERS.

Abraham Cooper.	James Lonsdale.
Charles Cranmer.	J. Martin.
Arthur William Devis.	Fred. Nash.
L. Francia.	Alex. Nasmyth.
Andrew Geddes.	Wm. John Newton.
John James Halls.	Arthur Perigal.
G. H. Harlow.	H. W. Pickersgill.
John Harrison.	C. M. Powell.
George Jones.	James Ramsay.
T. C. Hoffland.	George Samuel.
Samuel Lane.	Geo. Watson.
John Laporte.	John Wright.

## SCULPTORS.

E. H. Bailey.	Francis Leggat Chantrey.
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## ARCHITECT.

Jeffrey Wyatt.

**BRITISH INSTITUTION.**—The Directors of this Institution, have successfully exerted their influence for the benefit of British art, by obtaining leave from the respective proprietors, that the Cartoons, and many other of the finest works of their last exhibition, may be left in their rooms for the use of such artists as choose to make use of them, either as examples of drawing, composition, or colouring.

Many artists and students are daily making use of this important privilege; and their exertions, particularly those of Mr. Haydon, (who has suspended his work upon his great picture, till he has drawn every head as large as the originals from those inimitable productions of Raffaele; for never is

“the draughtsman’s toil superfluous in his eye.” SHEE.)

reflect the highest credit on those gentlemen who are thus employing themselves, and prove the great utility of the Institution; which we hope and trust, in spite of malicious clamour, will steadily pursue its way. The future works of the pupils of this school, will most gratifyingly evince the utility and necessity of placing high and

difficultly attained perfection, before their eyes, and amply repay the genuine patrons for their toil. The directors have obligingly accommodated the students with stages and other conveniences for their important occupations.

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*ART. XV. Abstract of a Report from the Select Committee of the House of Commons, on the Earl of Elgin's Sculptured Marbles, &c., of the Evidence delivered before them, and of the subsequent Debates thereon, in both Houses of Parliament.*

THE select committee, consisting of HENRY BANKES, Esq. chairman, Hon. F. Douglas, W. Fitzhugh, Rt. Hon. Wm. Huskisson, Rt. Hon. Chas. Long, John Wilson Croker, Esq. Rt. Hon. Vesey Fitzgerald, Chas. Wm. Wigram, Esq. Richard Hart Davis, Esq. Sir Geo. Clerk, John Nicholas Fazakerly, Esq. J. P. Horner, Esq. R. Wellesley, Esq. James Dawkins, Esq. Wm. Smith, Esq. Sir Thomas Ackland, and Rt. Hon. S. Wallace, were appointed on the motion of the chancellor of the Exchequer, by the honourable House of Commons, on the 23d Feb. 1816, to enquire into the important question, "whether it be expedient that the collection mentioned in the Earl of Elgin's petition presented to the house on the 15th day of February last, should be purchased on behalf of the public; and if so, what price it may be reasonable to allow for the same."

The committee made their report to the house on the 25th of March, which was ordered to be printed for the use of the members. We should have given it at full length in this work, had not such a step been rendered unnecessary, by a handsome and reasonable publication by Mr. Murray, of the whole of the report and evidence. It is our intention therefore to give a brief and faithful abstract of the same, with the additions of the subsequent debates, referring such

of our readers as wish to possess the entire report, to the aforesaid work of Mr. Murray.

The committee divide the subject referred to them, into four principal heads: the first of which refers to *the authority by which this collection was acquired*: the second, to *the circumstances under which that authority was granted*: the third, to *the merits of the marbles as works of sculpture, and the importance of making them public property, for the purpose of promoting the study of the Fine Arts in Great Britain*: and the fourth, to *their value as objects of sale*, which includes the consideration of the expense which has attended the removing, transporting, and bringing them to England. To which the enlightened, learned, and indefatigable committee, have added some excellent observations upon what is to be found in various authors, relating to these marbles.

Pursuant to their orders, the select committee met on the 29th of February, and having called Mr. Bankes to the chair, proceeded to the examination of the witnesses required to prove those several authorities, circumstances, merits, and value, as objects of sale.

#### THE EARL OF ELGIN'S EVIDENCE.

The first witness who was called, was the Earl of Elgin; and the substance of his evidence, in reply to the several questions put to him, was, that in 1799, the period of his lordship's nomination to the embassy to Constantinople, the idea of making drawings, casts, &c. from the antiquities of Greece for the benefit of the fine arts of England, was suggested to him by Mr. Harrison, the architect of Chester, who was then working for him in Scotland. Upon this suggestion, enforced by many valuable and conclusive remarks, his lordship communicated his plan very fully to his acquaintances in London, and mentioned it as an affair of the highest national importance, to Lord Grenville, the late Mr. Pitt, and the late Mr. Dundas, and their answer

was entirely negative. Lord Elgin then applied to such artists as were recommended to him as efficient for the purpose, particularly to Mr. Turner, the present professor of perspective in the Royal Academy, to go on his lordship's account; but the required terms, conditions, and expenses, were altogether out of his reach; therefore nothing preparatory was done in England. In Sicily, his lordship met Sir Wm. Hamilton, to whom he explained his views, and from whose enlightened mind he received every encouragement. Sir Wm. also obtained from the king of Naples, permission for his lordship to engage Lusieri, his painter, who was then employed in taking picturesque views of Sicily, for the Sicilian government. This artist went with Mr. Hamilton to Rome; and, upon the plan arranged by Sir Wm. Hamilton, engaged two architects, viz. Sig. Balestra, a distinguished architect, and Sig. Ittar, a young man of promising talents, two modellers, and a figure painter, of the name of Theodor, a Calmouk, who for several years, at Rome, had equalled the first masters in the drawing of the human figure. They reached Constantinople about the middle of May, 1800, and as the French were then in possession of Egypt, no attempt could be made. They were however sent to Athens, but for several months could have no access to the Acropolis, except for the purpose of drawing, and that at an expense, from August 1800 to April 1801, of a fee of five guineas a day.

During that period they were employed in the buildings in the low town of Athens. And in proportion with the change of affairs, the facilities of access were increased to them, and all English travellers; when about the middle of the summer of 1801, all difficulties were removed, and they obtained access for general purposes: which facilities were continued till his lordship's departure from Turkey in Jan. 1803, at which time he withdrew five of his six artists, and having sent home every thing that was in the collection, he continued Lusieri, with instructions, means, and powers to carry on the same operations to the extent that then



remained to make it more perfect, till 1812. But from the period of 1803, till the present day, and during his lordship's imprisonment in France, he has acted without interruption, in the enjoyment of the same facilities.

The permission given to his lordship, was in writing, addressed by the Porte to the local authorities, and is more fully detailed in the report of the committee; but we wish to impress strongly on the minds of our readers, particularly those who may think, that if Lord Elgin had not brought them here, they would still have remained an ornament to their original buildings, that Mons. de Choiseul had the same permission, which was to draw, model, and remove; and that some of the things which he did remove, are now in the Elgin collection.

Nor should we omit to describe his lordship's plan, which was most essentially calculated to serve the three branches of the Fine Arts in every respect; viz. *to draw every thing that remained, and could be traced of Architecture; he brought home a piece of each description of column, capitals and decorations of every description: frizes and moulds, and in some instances, original specimens; and the architects not only went over the measurements that had been before traced, but by removing the foundations, they were enabled to extend them, and to open the way to further enquiries, which have been attended with considerable success.* The following quotation from his lordship's evidence, must be conclusive, as to what would have been the fate of those invaluable relics, had he not secured them to his country's arts and fame as he did.

“From the period of Stuart's visit to Athens, till the time I went to Turkey, *a very great destruction had taken place.* There was, in the neighbourhood of Elis and Olympia, another temple, which had disappeared. At Corinth, I think Stuart gives *thirteen* columns, and there were only *five* when I got there; *every traveller coming, added to the general defacement of the statuary in his reach: there*

are now, in London, pieces broken off within our days; and the *Turks have been continually defacing the heads ; and in some instances, they have actually acknowledged to me, that they have pounded down the statues to convert them into mortar.* It was upon these suggestions, and with these feelings, that I proceeded to remove such of the sculpture as I conveniently could. It was no part of my original plan to bring away anything but my models."—His lordship was again subsequently examined by the committee on the first of March, principally as to *their expense* and value. The Right Hon. Charles Long was then examined on the same points, and stated his opinion that the Collection was worth more than 30,000*l.* Wm. Hamilton, Esq. was then called in, and confirmed his lordship's statement, from his own knowledge, having been present at Athens during the removal, of the sculptures—gave a comparative statement of the ELGIN, the PHYGALIAN, the ÆGINA, and the TOWNELEY marbles; and from the price they fetched, and the expenses Lord Elgin had incurred, he valued the former in detail, and in a commercial point of view, at 60,800*l.* exclusive of several things which he did not value.

The committee then assembled on the 4th of March, (Henry Bankes, Esq. in the chair,) and commenced with

#### THE EVIDENCE OF JOSEPH NOLLEKENS, Esq. R. A.

This eminent sculptor, whose taste has been as much refined by study and travel, as his execution has been by practice, said he was well acquainted with the collection, thought them the finest things that ever came to this country, and classed them with the finest in Italy. With regard to those in Lord Elgin's collection, he esteemed the THESEUS and the NEPTUNE, *finer than any thing in this country.* The basso rilievos he ranked in the first class of art—declined an opinion as to their value; but reckoned them very much higher than the Towneley marbles for beauty.

The Theseus he esteemed of as fine sculpture as the Apollo Belvedere.

#### THE EXAMINATION OF JOHN FLAXMAN, ESQ. R. A.

This gentleman, who holds the important situation of professor of Sculpture in the Royal Academy, and is well known for the elegance and spirit of his designs, was well acquainted with the Elgin marbles. He compared them with those in the Pope's Museum, and other Galleries of Italy, which are mostly groups and statues, while these are mostly basso relievos, and differ in that respect; and in the single figures being fragments. He considered them the most excellent of their kind, that he had seen, and had every reason to believe that they were executed by Phidias, and those employed under him; quoting classical authorities in support of this opinion. He could not compare the Theseus with the Apollo Belvedere, preferring the latter, though he believed it to be only a copy, as possessing more of *ideal beauty*; but esteemed the Theseus before the Torso Belvedere. Mr. Flaxman gave his reasons for his certainty that the Apollo was a copy, and that the original was of bronze, which being long, inconclusive, and not relevant to the subject before us, we refer our readers, who wish to know them, to the evidence at length. He reckoned them as superior to, and of greater antiquity, than the PHYGALIAN and the TOWNLEIAN, and differed with Canova as to the relative merits of the Theseus and the Ilyssus — Canova thinking them upon an equality, and Mr. Flaxman, the Ilyssus very inferior — was convinced if he had an opportunity of considering it with Canova, of bringing him over to his opinions.

#### EXAMINATION OF RICHARD WESTMACOTT, ESQ. R. A.

This eminent sculptor, who is well known for the excellence of his public works, is also well acquainted with the marbles in question, and rated them of the first class of art.

*Two of them he presumed to be unequalled, and would oppose them to any thing he knew in art, which is the River God and the Theseus, and with respect to the two principal groups of the draped figures, he considered them also, of their kind, and in point of execution, very superior to any thing in this country. In regard to the Theseus, and the River God, as compared with the Apollo Belvedere, and the Laocöon, he esteemed them infinitely superior to the Apollo, but thought it a difficult thing to answer in regard to the Laocöon, particularly in applying to the execution; the surface of the latter being entire, and of the others, not more than one third remains. He could not decide as to preference, between the River God, and the Theseus, but would say that the back of the latter, was the finest thing in the world; and that the anatomical skill displayed in front of the Ilyssus, is not surpassed by any work of art; as compared with the figures that are on Monte Cavallo, he considered them equal, in regard to nature and form; but superior in playfulness of parts. He also considered them as superior to the Townley and Phygalian marbles; but had not considered them at all with a view to value in money. Mr. Westmacott's reasons for considering them as superior to the Apollo, are given in a clear and philosophical style, worthy of his good sense and discrimination; he says, "Because I consider that the Theseus has all the essence of style, with all the truth of nature; the Apollo is more an ideal figure."*

#### EXAMINATION OF FRANCIS LEGGATT CHANTREY, ESQ.

Mr. Chantrey, whose rise as a sculptor has been so rapid, was also well acquainted with these marbles, and placed them unquestionably in the first class of art. Thought them of so different a style of art from the Belvedere Apollo, and the Laocöon, that he drew no comparison. Reckoned the basso rilievos in the same high class of art; and that the alto rilievos were formed according to the same principles.



The draped female figures, as applied to their situation, he placed also in the first class; but if they were for the inside of a building, he should say they were not in the first class. Had not considered them with a view towards its value in money. Reckoned them superior to the Townley and Phigalean marbles, and thought them not the worse for not having been retouched.

#### THE EXAMINATION OF CHARLES ROSSI, ESQ. R.A.

This gentleman, who is also a sculptor, was well acquainted with the Elgin marbles, and reckoned them the finest he had ever seen; superior both to the Apollo Belvedere and the Laocöon. Reckoned the frieze of the procession in the highest class of art. "I should say," continues Mr. Rossi, "they were jewels." Had never examined the collection with a view to its money value. Considered the Greek marbles lately brought to the British Museum as materially inferior to any of those of Lord Elgin.

The committee again met on the 5th of March, Henry Bankes, Esq. in the chair, and proceeded to

#### THE EXAMINATION OF SIR THOMAS LAWRENCE, KNT. R.A.

This eminent painter was also well acquainted with the marbles, and considered them in the very highest class of art; thought they would be of a very essential benefit to the arts of this country, particularly in a line of art which he had very seldom practised, but which it is still his wish to do, namely, historical painting. He had seen the antique sculpture which was formerly in Italy very recently in Paris, and though he thought it rather difficult to judge of their comparative merit with the finest of the Elgin Marbles, he yet thought the latter presented examples of a higher style of sculpture than any he had seen. He considered them as of a higher class than the Apollo Belvedere, because there is in them an union of fine composition and very grand form, with a more true and natural expression

of the effect of action upon the human frame, than there is in the Apollo, or in any of the other most celebrated statues. He placed the Elgin Marbles comparatively above the Townley Collection, and that, that superiority related both to the fitness of the Elgin Marbles for forming a school of art, and their money value. He thought the Panathenaic procession of equal merit throughout. In reply to the question whether he thought the great truth and imitation of nature that he had stated these marbles to possess, added greatly to their value? Sir Thomas replied that it did considerably, because he considered them as united with grand form. There is in them that variety that is produced in the human form, by the alternate action and repose of the muscles, that struck him particularly. "I have myself," says this accurate delineator of the human form, "a very good collection of the best casts from the antique statues, and was struck with that difference in them, in returning from the Elgin Marbles to my own house." He declined making a comparative estimate between these marbles and pictures; thought the Theseus the most perfect piece of sculpture, as an imitation of nature, he had ever seen; but as an imitation of character he could not decide, unless he knew for what the figure was intended.

#### EXAMINATION OF RICHARD PAYNE KNIGHT, ESQ.

This distinguished connoisseur said he was acquainted with the Elgin Collection, had looked them, not only formerly, but on this occasion, with reference to their value. Of things extant, he reckoned the finest works among them in the second rank; they are very unequal; none of them will rank with the Laocöon and the Apollo; and observed that their state of preservation was such, their surface being mostly gone, that he could not form a very accurate notion. He thought from their style that some of them were of the time of Hadrian, the River God,

certainly, and admitted it as the finest in the collection; of the Theseus, he had some doubts. He considered the draped figures as possessing but little value, except from their local interest, from having been part of the temples. The metopes he ranks among the first class of relief, but they are very much corroded, and some of them *very poor*.

Mr. Payne Knight then delivered in a written paper of observations from Plutarch's life of Pericles; a list of prices paid to Roman dealers, within his knowledge, for important articles now in this country, with observations on their value, and thought *each of them* (viz. the Discobulus of the Townleian, the Marquis of Lansdowne's Hercules, Mr. Townley's basso-rilievo of the feast of Icarus, the Venus of the same collection, and the Marquis of Lansdowne's Mercury) *worth more than any two articles in Lord Elgin's collection*, especially the latter, which is in his judgment, of better sculpture; and both are *a thousand per cent. better in preservation*, which has always been considered as of the utmost importance. He then proceeds in the same paper to value the articles *seriatim*, except the drawings, of which he declares he does not know the value, and estimates them with those exceptions at 25,000*l.* but does not conceive they would fetch near half this sum if they were to be publicly sold.

He founded his opinion of their being of the time of Hadrian from Spon and Wheler, whose observations he acknowledged to be very loose; did not recollect that Spon and Wheler mistook the subjects of the eastern for the western pediment, nor does he recollect that Stuart proves the fact; considers the Belvedere Torso, which he believes to be a copy of Lysippus's Hercules, as superior in value to the Theseus. Did not know the value put upon it in the collection of the Louvre. He valued Lord Lansdowne's collection at 11,000*l.* and the prime cost about 7000*l.* he made various comparisons between other collections and the Elgin, but most of his remarks and opinions were in

opposition to the foregoing eminent artists; considering the Phygalian superior *foot by foot*, laying great stress on the superior state of preservation of other collections. He had examined the under parts of the River God, which he said "was differently finished from the first rate pieces; there are no traces of the chisel upon it; it is finished by polishing. In the Laocöon and the things of first rate work, supposed to be originals, the remains of the chisel are always visible; that is my reason for calling these of the second rate." Yet he immediately after admits that the marks of the chisel are not visible either on the Venus de Medicis or the Belvidere Apollo, the latter of which he thinks a copy from brass. He then enters into a learned dissertation on the modes of ancient sculptors inscribing their works. Says, that Phidias, on the authority of Plutarch, did *not* execute the works of the Parthenon. Thinks the Elgin Marbles only valuable as a school of art, and would not sell as *furniture*. Thinks Lord Elgin entitled to the gratitude of the country and a remuneration from government, beyond the amount of his estimate. Admits Messrs. Nollekens, Westmacott, and Flaxman, to be competent judges of ancient works of art; that the art of sculpture has not advanced in this country since the importation of this collection, and that the best thing ever done in this country, is the monument of Mr. Howard, by Nollekens, many years ago.

#### EXAMINATION OF WILLIAM WILKINS, ESQ.

Is acquainted, as an architect, with the architectural parts of the Elgin Marbles—reckons them of the highest order, and of great importance that they should become public property—thinks there are no considerable pieces of architectural remains in that collection which were not *known before by drawings or engravings*—conceives them of the age of Pericles—was at Athens in 1802, when Lord Elgin was in the act of removing them—thinks *that draw-*



*ings and models would convey all the information that these fragments will*—does not think they lose any thing as models of instruction, by being removed from the edifices to which they originally belonged. Admits the accuracy and correctness of Stuart's publications, from having measured many of them himself; that the temples are not in the least injured, as schools of art, by the removal of the sculptures. Thinks the notion that they are the works of Phidias, to be a mistake, and if divested of that recommendation, that they lose the greater part of their *charm*. Does not believe Phidias *ever* worked in marble at all. Pausanias mentions two or three instances only, and those, he says, are rather doubtful; and thinks the words of Plutarch clearly prove that Phidias has nothing at all to do with the works of the Parthenon; does not think, as detached figures, that they are *fit models for imitation*; but taking the whole together, the general effect is beautiful, as they add to the architecture. Has lately visited Rome, says there are many things in the (now dispersed) collection of the Louvre very far superior to the generality of the Elgin Marbles, and thinks that in this kingdom we have some finer statues than in the Elgin collection; thinks the Venus of the Townley collection is one of the finest statues in the world, and the Hercules of the Lansdowne collection is equally fine.

On the 7th March the Committee re-assembled, HENRY BANKS, Esq. in the chair.

#### EXAMINATION OF TAYLOR COMBE, Esq.

This gentleman, who holds a high situation in the Archaological department of the British Museum, was examined principally as to the Coins and Medals collected by Lord Elgin—gives a learned and satisfactory account of them, and is of opinion they are worth 1000 guineas.

On the 8th March, HENRY BANKS, Esq. in the chair.

The EARL OF ABERDEEN, attending by permission of the House of Lords, was examined,

As his Lordship was there at the time of their removal, as to the sensation of the inhabitants of Athens, who appeared indifferent as to their removal; as to the state of the two pediments, his Lordship reckons them in the highest class of art, and unquestionably of the antiquity which is attributed to them. Thinks they were in great danger of destruction before their removal. Considers them as superior in style, as works of art, to the Townley; but in some respects less valuable from their deteriorated state. His Lordship then states at some length, his opinion of their value in money, which he estimates at 35,000*l.* but was confident that the late government of France would have given a greater amount; and is not at all certain that some of the governments of Europe, notwithstanding the present state of their finances, might not be disposed to exceed that also. Thinks no private traveller could have accomplished their removal, and instances an unsuccessful attempt of his own to open some of the barrows and mounds on the plain of Troy; that the expense of Lord Elgin must have been very great; in his valuation he only includes the marbles, the inscriptions, and the sculptures—thinks *none of them the works of Phidias*—though he has no doubt the whole was executed under his immediate direction, and that there is no work existing incontestibly the work of Phidias; that the Phygalian marbles, though very fine, are not so interesting as the Elgin; that there is no doubt but that Lord Elgin's are greatly superior.

EXAMINATION OF JOHN BACON SAWRY MORRITT, Esq.  
M. P.

This gentleman describes the state of the Parthenon when he was at Athens in 1795; when he was there, the Turkish government totally neglected the care of such marbles as were loose and thrown down, but prevented any from being removed which were standing and in their places; he himself was thwarted by the French minister in a negociation he was making for the removal of one or two pieces of the frieze that was thrown down and neglected among rubbish; relates the manner in which M. Choiseul obtained his marbles. Esteems the Elgin Marbles as *the purest specimens of the finest age of Greece*; and of the first consequence to the progress of art, that they should become the property of the public. Does not estimate any money value for them.

EXAMINATION OF JOHN NICOLAS FAZERKERLY, Esq. A  
MEMBER OF THE COMMITTEE.

This gentleman was at Athens in 1810 and 11, and considers that all the marbles there were in danger, from the avidity of travellers; and agrees generally with Mr. Wilkins as to the state of the Temple. He saw the Ægina marbles in 1811, and thinks very little of them for beauty, but very highly for their antiquity and their rarity. Mr. Galley Knight, and himself, were very anxious to purchase them for the British Museum. They were the property of two English gentlemen, Messrs. Cockerell and Foster, and two Germans. The English proprietors offered to relinquish their share of the profits, in hopes they should come to England; and at the suggestion of Sig. Lusieri, who was requested to value them, they offered the two Germans 2000*l.* which, with the sum the English proprietors generously offered to relinquish, implied they were worth 4000*l.*

11th March, 1816. Henry Bankes, Esq. in the Chair.

EXAMINATION OF ALEXANDER DAY, ESQ.

This gentleman, who has passed many years of his life in Italy, has seen the best works in sculpture in that country, and who formed the magnificent idea of taking a cast for the Colossal figures on the Monte Cavallo, now exhibiting at the King's Mews; was well acquainted with the Elgin collection: ranks them in the first class of art, knowing nothing superior to them. Reckons the Theseus and the Ilyssus, as in the highest class, and comparing them with the figures on Monte Cavallo, thinks they seem to correspond as if they were the production of the same master; but makes a distinction between the two figures on Monte Cavallo, ranking that which is called the work of Phidias, as the best. He thinks the style of the sculpture of the Ilyssus, and the Theseus, superior to the Apollo Belvedere, The Torso, and the Laocoon, as they conform more to what artists call sublimated nature. Has never examined the Elgin marbles with a view of estimating their money price; cannot take upon himself to put that estimation upon such fine objects of art, not being capable of pecuniary estimation, having no intrinsic value, but depending on taste. Considers the celebrated Barbarini Faun, which has been lately sold for 3,000*l.* sterling, with all the risk and expense of moving it from Rome, as very inferior to the Theseus. The Ilyssus he also considers as superior to the aforesaid Faun.

13th March, 1816, HENRY BANKES, Esq. in the chair.

EXAMINATION OF THE REV. DR. PHILIP HUNT, LL.D.

The examination of this learned and revd. gentleman, who was chaplain and occasional secretary to the embassy, related principally to the same objects as Lord Elgin's, whose statements he corroborated, and furnished additional explanations relative to the permission granted by the Porte



to his lordship as ambassador from England, then a most favoured Power.

**SUMMARY OF THE OPINIONS OF BENJAMIN WEST, ESQ.**

President of the Royal Academy; delivered in writing, in answer to questions sent to him, his health not permitting him to attend the committee.

The worthy and venerable president declares himself to be well acquainted with the Elgin collection, having drawn the most distinguished of them the size of the original marbles; and ranks them in the first class of dignified art, brought out of nature upon unerring truths, and not on mechanical principles. He considers the Theseus, the Ilyssus, the breast and shoulders of the Neptune, and the horse's head as the most excellent, and the draped female figures, as in the first class of grandeur, and with the equestrian troops, of the same antiquity and period with the Theseus. He ranks the Metopes in the grand and simple style of composition; and with regard to their being the work of the same artists, thinks one mind pervades the whole; but they were not executed by one hand. He pronounces the equestrian groupes in the frieze of the procession to be without example: they do not appear to be efforts of the human hand, "but those of some magic power," which brought the marble into life. He thinks the Metopes superior in their finishing to the frieze, and many of them more appropriate to the studies of sculpture, than the less polished groups in the frieze; but the energies of the latter he pronounces to be without an example in art, except the expulsion of Heliodorus, and the invading army of Rome under Attila, by Raffaele in the Vatican. These two works, says the president, embrace the same soul, as they sprung from the marbles under considerations which were communicated to Raffaele by his pupils, whom he sent to Athens, and other parts of Greece. He perceives only one mind and one hand in all that animated

nature, of which the groups are composed, and thinks the same hand which produced this frieze, was capable of producing the metopes, and the large figures. He estimates the Apollo Belvedere, the Torso, and the Laocöon, as systematic art, and that the Theseus and the Ilissus stand upreme. He considers it of the highest importance that the collection should become public property, and that it is the finest that ever presented itself to this country, not only for instruction in professional studies, but also to inform the public mind in what is dignified in art. He considers, that great improvement of our British artists, may be expected from this acquisition, as *it is in these marbles which is seen the source from which they grew, and that source is now as open as when they were carried into being*, because it came from nature which is eternal ; and as RAFFAELLE was benefited by them, so may our British artists. To such works as these which have appeared but once in the world, he cannot set *any pecuniary value, in competition with the mental powers*, which are to be seen in them. The close imitation of nature, visible in these figures, adds an excellence, which *words are incapable of describing, but sensibility feels it*. He has drawn from and studied the figured groupes of men and horses ; whether in studying them he has added to the celebrity of his pencil, he leaves the select committee to determine, on viewing his two works, subsequent to, and founded on, those studies, viz. *Christ in the Temple*, and *Christ rejected*, both of which are before, and well known to, the public. He has never seen any works of sculpture which prove themselves so incontestibly the works of the greatest artists, as the Theseus, the Ilissus, and some of the metopes, or so valuable as models for artists, notwithstanding the partial loss of surface and mutilation. He has seen and examined the Phygalian marbles at the Museum, and finds groups and figures among them deserving of praise, but greatly deficient in the just proportion of heads, legs, and

arms, besides the draperies being much confused in their folds ; yet when taken in the whole, they are an acquisition to the country, although inferior to those which are here from the temple of Minerva.—In comparing the Theseus and the Ilissus, with the Barberini faun, and their comparative money value, he reckons the three figures to be in the very highest class of art, and the very able restoration of the mutilated parts of the latter, renders it more agreeable to view as a whole, but not more valuable, or superior in style of art, or equal to the figures of the Theseus, or the Ilissus. Respecting their money value, he thinks them on a balance, in their mutilated state ; but in the refinement of what is transeendant in art, as in the Theseus and the Ilissus, he cannot put any nominal value. He judges the Elgin marbles, from their purity and pre-eminence in art, above all others he had ever seen.

*(To be continued.)*

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**ART. XVI. OCCASIONAL, DESCRIPTIVE AND CRITICAL CATALOGUES, OF THE MOST SPLENDID COLLECTION OF WORKS OF ART IN GREAT BRITAIN.**

*Descriptive and Critical Catalogue of the Collection of Pictures painted by British Artists, from Subjects selected from the History of Great Britain, for, and in the possession of, Alexander Davison, Esq. In the order in which they are arranged at his House in St. James's-square, London.*

**I**F it were asked, what contributed most to the great perfection of the celebrated masters of the foreign schools, we should, unhesitatingly reply, PATRONAGE and ENCOURAGEMENT. If the great patrons of those days had formed their

collections from the works of deceased artists, either from a fear of buying what they were uncertain were money-worth, or of giving commissions for what might not be worth their notice, or, from a purblind admiration of the works of those who could add no more to their stock, and thus depreciate their value; where now would have been, the immortal and invaluable works of RAFFAELLE and of MICHAELANGIOLO? where, and what would have been one-half of the great painters, whose works now form such an illustrious commentary on the propriety, the judgment, the discernment, of the patrons? "Hewers of wood and drawers of water;" or what is, perhaps, as bad, insignificant painters of insignificant portraits. Patronage is speculation; when Julius II. ordered Raffaelle to paint the chambers of the Vatican, and commissioned the untried powers of Michelangiolo to decorate the Capella Sistina, was not that speculation? Could he have insured beforehand the certainty of value received? No! such mercenary, such picture-dealing views never entered his mind. More lofty, more refined, more generous, were the patrons of Art in those days; and the fruits of such patronage sprung up liberally, producing that abundant harvest of celebrity which emblazons the illustrious names of Julius, of Paul, of Leo, of Lorenzo, of Chigi, and of Francis.

Are these lofty, refined, and generous views, the objects of the patrons of our days, and of the highly-gifted and promising school of British painters? We fear not. The dread of abortive promises; the fear of being derided for purchasing trash, or of giving commissions to worthlessness, too much actuates them; and thus arises the fondness for old pictures; the increasing value of well known and authenticated good modern works; the preference of letting the painter work from his own stock, and purchasing, when done, if approved by the cognoscenti; but if below mediocrity, that very mediocrity, perhaps, arises



from the artists' want of means. The world now knows nothing, of the failures that such commissions have occasioned ; only recording and emblazoning the more glorious instances of success.

It therefore becomes a principle of duty, to record and celebrate those disinterested patrons, who, by employing and calling forth the energies of our native artists, for the love of Art alone, may elicit another name from our countrymen, that may form a worthy trio with Raffaele, and with Michelangiolo.

In this department of our work, we shall always give the preference to such collections and to such patrons ; for rather would we see one commission given, than two existing pictures purchased. True patronage will encourage, foster and employ, regardless of speculation or risk ; and if it stumble on two Bæotians, no doubt but its liberality will be amply rewarded in its third selection.

We shall not, in the present instance, enumerate those who do thus patronize ; but they are many, and increasing ; and our pages shall regularly swell with their collections. But among them there are few, perhaps none, who, like this truly liberal patron, the munificent owner of the present select collection, have given so many commissions in the highest walk of Art, to living artists.

More than ten years ago, the idea of forming a Gallery of British Pictures, painted expressly for the collection, suggested itself to the mind of Alexander Davison, Esq., an opulent banker, residing in St. James's-square ; who, at the same time, was one of the first and most liberal subscribers to the British Institution, the greatest promoter of the splendid idea of erecting a naval column by subscription, and the friend and executor of the immortal NELSON. As the history of this affair is curious, interesting, and important, we shall give a brief sketch of it, doubting not but it will be received by all lovers of the Fine Arts with interest and pleasure.

Mr. Davison, from a modest diffidence in his own powers of discrimination, as well as from a want of sufficient leisure, communicated the subject to the late Mr. Valentine Green, the well-known mezzotinto scraper, who was then Keeper of the Gallery of the British Institution; and at length opened the subject in a letter to that gentleman, whose great knowledge of Art and artists, particularly of his countrymen, was well known; and who from his situation at the Institution, was peculiarly eligible for this very agreeable office.

To him, therefore, the following plan for forming the series of pictures described in the following catalogue was committed; which proposed that the artists should each submit a list of three subjects, from English History to Mr. Davison, to make his choice of one from each to be painted; thereby leaving them the entire advantage of having selected their own subjects. Intending to mark this collection distinctly from others of their works, it was made a condition, that each artist should introduce his own portrait in the picture he painted.

On a certain day, Messrs. WEST, TRESHAM, SMIRKE, DEVIS, WILKIE, COPLEY, NORTHCOTE, WESTALL, and Mr. Young, met at the house of Mr. Davison and submitted their subjects; he proposed giving them all an equal sum each, to be settled among themselves. After sufficient deliberation, in the absence of their patron, they settled a price; to which Mr. Davison acceded, with the proposition of an addition of fifty guineas each, to urge them to their best endeavours; and the result has been, the production of the following pictures; which are worthy of their masters, are chef-d'œuvres of the school, and unique for their various qualities as a collection.

Entering the great dining-room from the library, which is also filled with English pictures, on the left hand of the door, facing the windows, is—

## No. I.

Henry Percy, fifth Earl of Northumberland, presenting the Princess Margaret, eldest daughter of Henry the Seventh, to James the Fourth, King of Scotland, at Lamerton, two miles beyond Berwick, where he and his nobles were attending to receive her as his Queen. By JAMES NORTHCOTE, Esq. R. A.

IN the centre of the picture is the Princess Margaret, eldest daughter of King Henry the Seventh of England, under a canopy of state, modestly presenting her hand to the King of Scotland, who graciously receives her ; behind her is Henry Percy, fifth Earl of Northumberland, into whose charge the Princess had been given by the King her father ; and who now delivers up his high trust into the hands of the Scotch King.

Behind the King of Scots, are the Archbishop of St. Andrew, and other Scotch lords ; in which group the portrait of the artist is introduced.

The King's train-bearer holds his sword, copied from the one which was taken by the English at Flodden Field, and now preserved in the Herald's College ; together with his ring, which is also represented in the picture on the little finger of his left hand.

The grouping of this picture is well arranged ; the character and expression of the personages excellently expressed ; and being a full dress, or gala subject, has given occasion to a display of brilliant colouring. It is one of the happiest efforts of Mr. Northcote's pencil.

## No. II.

## OVER THE DOOR.

The Wife of the Neat-herd rebuking King Alfred, (who had taken refuge in their cottage disguised as a peasant) for having suffered her Cakes to burn, which she had committed to his care. By DAVID WILKIE, Esq. R. A. IN the centre of the composition, Alfred is represented

sitting, with his bow, on which he had been employing himself, in preparing it for use.

To the right are the neat-herd, with his wife and daughter, who are just come in with some fuel for the fire. The wife is reprimanding Alfred, as the cause of the burning of her cakes; and the daughter is endeavouring to save what remains of them, by blowing them with her mouth; while the neat-herd himself (knowing his guest to be the King), is afraid that his good nature will be overcome by his resentment, from the rude expressions and irritating language of his wife. The young man\* in the back-ground to the left, with the game on his back, is a peasant returned from hunting; and the woman he is talking with is an inmate of the house, employed in kneading the dough, in preparation for its being made into cakes for the family,

The interior of the cottage is appropriately filled with a variety of rustic implements and utensils, denoting the station its inhabitants held in that early period of civilization in Britain. The harp of Alfred is also introduced, suspended on the wall.

Every thing connected with the name of Alfred is dear to an Englishman's feelings; and in this picture the painter has represented, one of these amiable traits of good nature and affability, that so strongly characterized this truly great king. The subject is congenial to Mr. Wilkie's pencil, and the cottage and its accessories, the peasants and their costume, are faithfully selected, and beautifully painted. Alfred the Great, the immortal benefactor of his country, though meanly habited and in humble employ, shines through his garb a hero. His attitude is noble; change but his wooden seat for a throne; the inverted pan for a foot-stool; encircle his brows with a royal diadem: invest him with the robe, and change his bow for a sceptre, he would scarcely look more like the royal

\* The portrait of the artist. \_



leader, and father of his people, than he now does. In fact, imagination can easily supply them. This figure has been found fault with, as mean, by a critic of celebrity; but in truth we cannot see it, although we closely searched for it. Next to the Rent-day, we think it Mr. Wilkie's best picture.

No. III.

Lord John Warren, Earl of Surrey, resisting the unconstitutional attempt to question, by a *a quo warranto*, the tenures und liberties of the ancient Barons, anno 1275.

By HENRY TRESHAM, Esq. R. A.

IN the most elevated situation of the group is seated the Chief Justice, or First Commissioner, who assumes a studied composure; before him, and lower in the picture, is a table, at which preside two other commissioners, and a secretary. The Earl Warenne, having drawn his sword, is delineated at the moment of making his memorable reply.

Near the Earl stands his retainer, or his friend, interested in the issue of the event; who, no less indignant, watches with solicitude the impression made on the chief commissioner, near whose person is introduced a likeness of the painter, blended with spectators, more or less affected, according to their subordinate characters

A calm, sober tone of colouring, pervades this excellent specimen of Mr. Tresham's pencil; whose education and studies at Rome gave a learned and subdued character to all his works.

The rarity of this artist's works, who, to the grief of all admirers of merit, is now no more, must give an increased value to this excellent picture; the worth of which is a just reward to Mr. Davison's discrimination, in selecting an artist who received so few commissions as Mr. Tresham.

No. IV.

Elizabeth, Queen Dowager of Edward the Fourth, in the sanctuary at Westminster, receiving a Deputation from the Council of State, sent to demand her younger Son the Duke of York. By ROBERT SMIRKE, Esq. R. A.

THE point of time chosen for the composition is soon after the entrance of the Deputies, and when the object of their mission is announced. The distressed Queen is seated in a manner that indicates her forlorn situation ; languid and exhausted with severe and complicated grief, she is leaning her head against one of the pillars of the hall, and turns an hopeless eye towards the Cardinal, while he delivers the Protector's message, the insidious nature of which she cannot doubt, and regards it as the prelude to the sanguinary drama that must soon involve the fate of her unfortunate sons. The right arm of the Queen encircles the Prince, who stands at her side ; and pressing to the bosom of his mother, he seems to participate in her fears, and to listen with apprehension to a requisition intended to separate him from his dearest and best protector.

The Cardinal Archbishop, is placed in a prominent part of the composition, habited in pontificalibus, and attended, as usual on important occasions, by one who bears the double cross. Two or three others are introduced (among whom will be found the portrait of the artist.)

This is an interesting subject, and Mr. Smirke has treated it in a way becoming its importance. The tender, poignant feelings of the widowed Queen, and the less-acutely felt distress of the child, are well expressed, and form a pathetic incident extremely touching. The grief of the attendants, the humane feelings of the Cardinal Archbishop in his hard task of duty to the sovereign council ; and indeed the whole picture, accords, in a degree of pathos, most honourable to the expressive powers of the

pencil. Mr. Smirke's exertions to do justice to his patron, and credit to his admired pencil, have not been thrown away in this picture. This, and Mr. Devis's, we think the two best in the room.

No. V.

OVER THE FIRE PLACE.

The offer of the crown to Lady Jane Gray, by the Dukes of Northumberland and Suffolk, and other Lords, deputies of the Privy Council. By JOHN SINGLETON COPLEY, Esq. R. A.

The composition of this subject represents Lady Jane as having arisen from her seat, supported by her husband Lord Guilford Dudley, whose importunities are said to have principally prevailed upon her to receive the crown, which is offered to her by his father, the Duke of Northumberland, who with the Duke of Suffolk, her own father, are seen kneeling before her, and soliciting her acceptance of it. Behind them is the Earl of Pembroke, joining his entreaties, and Cranmer Archbishop of Canterbury, with other persons assisting on the occasion, fill up a group to the right, in which the portrait of the artist is introduced. The scene lies in a state apartment of Sion House, as supposed to have formed a part of that ancient religious structure.

This is by no means a favourable specimen of Mr. Copley's pencil, nor does it look as if it proceeded from the same artist as the opposite picture, his excellent representation of the death of the great Earl of Chatham. Although it is by no means a bad picture, yet it is excelled by all in the collection. Mr. Copley has evidently repeated himself from some of his other works; his drawing is harsh, his outline liney and hard, and the colouring, which is the best part of the picture, too gaudy, and the details too explicit and marked.

No. VI.

Mary Queen of Scots, after her defeat at the battle of Langside, finally quits her own country, and embarks in a fishing boat for England, with a determination to seek the protection of Queen Elizabeth. By RICHARD WESTALL, Esq. R. A.

The principal group consists of five figures, and represents the Queen of Scots at the moment she is about to embark in a fishing boat for England; her hands clasped together, and her countenance expressing a deep sorrow for the calamities which had befallen her kingdom, and herself; the Archbishop of St. Andrew's, the Lords Herries, Fleming, and others of the nobility, are on their knees, extending their arms towards her, and earnestly imploring her to remain in Scotland.

Immediately above the principal group, is another, consisting of three figures, two of them female attendants of the Queen, companions of her flight, sympathising, by their tears, in the distress of their sovereign; the other, a young man on horseback, bearing in his right hand the royal banner, with which he is supposed to have fled, when the Queen quitted the fatal field of Langside.

To the right of the principal group is a young man on his knees; his hands are clenched, and his eyes fixed on the royal fugitive with an expression of great anxiety, and of grief and surprise, that those who implore her stay cannot prevail.

Above this figure is a group of four figures, of which the most conspicuous is a young man, leaning on a white horse, who as well as the old Friar on his right hand, is looking on the Queen, but with a more thoughtful and not less anxious sorrow. The back ground is principally a dark cloudy sky, but a part of it is occupied by a lofty cliff, on the top of which is seen the abbey of Dundrenan.



The whole composition consists of eighteen figures ; the head nearest to the edge of the picture, on the right hand, is the portrait of the artist.

Mr. Westall has in this excellent illustration of this no less excellent and well chosen subject, equalled any of his former and much admired productions. The composition and grouping are natural and unaffected, the colouring brilliant and clear, the pencilling characteristic, and though highly finished, tender and delicate. There are few, if any, better specimens of this excellent English painter in existence.

#### No. VII.

The Conspiracy of Babington against Queen Elizabeth, detected by her minister, Sir Francis Walsingham. By ARTHUR WILLIAM DEVIS, Esq.

In the centre of the picture is Queen Elizabeth, seated in a richly carved and gilt elbow chair, near a table, covered with green velvet. She is pointing to the picture of Babington and his six associates ; and recognising one of them in the person of Barnwell, whom she knew, is pointing it out to her secretary, Sir Francis Walsingham, who stands on her left, decorated with the insignia of Chancellor of the Order of the Garter, with one of the intercepted letters in his hand.

Behind him, are three ladies in waiting, the youngest of whom seems surprised at this wicked attempt on the life of her beloved sovereign. Over their heads, on the side of the room, is a whole length portrait of Henry the Eighth.

To the right of Her Majesty, behind the table, is a nobleman earnestly viewing the picture, which is supported by the artist himself. On the table is a small Greek Plato, Luther, and another book, in rich velvet bindings.

The scene of this picture is laid in Her Majesty's closet, wainscotted with oak, a rich window curtain of crimson

damask, with a carved and gilt cornice to correspond with the chairs. Behind this curtain is a large bow window; the upper part of which contains the arms of England, the prince's plume, the portcullis used by the House of Lancaster, and three other crests adopted by Queen Elizabeth. All these are in stained glass; together with the white and red roses united, surmounted with a crown, which is placed underneath the part of the window that is open.

Through the window is seen a turret, which terminates this part of the picture.

The grouping and arrangement of this picture are in a high degree excellent, and the accessories are arranged and introduced with much propriety. It is no small credit to Mr. Davis's antiquarian researches, that there is nothing introduced in the picture without authority, nor less so to his pictorial abilities, that they are so happily used and appropriated. It is undoubtedly one of the best pictures the room.

#### NO. VIII.

The Death of the Earl of Chatham. By JOHN SINGLETON  
COPLEY, Esq. R. A.

The point of time chosen for this composition, is that in which the Earl of Chatham received, in the House of Lords, the awful stroke which ultimately closed his illustrious life. His three sons, and his son-in-law (Lord Viscount Mahon, now Earl Stanhope), being present, surround their dying father, who is supported by his Royal Highness the Duke of Cumberland, and his Grace the Duke of Portland. To the left of, and near the Earl of Chatham, his Grace the Duke of Richmond is represented standing, holding a paper in his hand, marked with the subject then in debate, and in an attitude expressive of the calamitous and unexpected event which had taken place on the noble Earl, in the moment he was rising to reply. This group, which forms the principal one of the picture,

is enlarged by the introduction of other Peers, to nearly half the number contained in the whole composition. The second group consists of the great Officers of State; and the third, of the Right Reverend the Bishops and other Peers: these fill the whole foreground of the picture. On the middle ground, the Lord Chancellor and the Judges are represented on the wool packs; and the sons of Peers in the back ground, on the steps of the Throne. This is an excellent picture, and its merits are too well known to need our panegyric, it is certainly the very best picture Mr. Copley ever produced.

No. IX.

Sir Philip Sidney, mortally wounded, rejecting the water offered to him, and ordering it to be first given to a wounded soldier. By BENJAMIN WEST, Esq. Historical Painter to His Majesty, and President of the Royal Academy, &c. &c.

The centre of this composition is occupied by the wounded hero, Sir Philip Sidney, seated on a litter, who, whilst his wound is dressing by the attending surgeons, is ordering the water (which is pouring out for him to allay the extreme thirst, he suffered from the loss of blood) to be given to a wounded soldier, to whom he points in the second group to the right, who had cast a longing look towards it. Behind, and to the left of Sidney, his uncle, the Earl Leicester, in dark armour, is discovered as commander in chief, issuing his orders to the surrounding cavalry. The back ground, and to the extreme distance of the horizon, the movements of the armies, and the rage of battle are every where visible, enveloped in an atmosphere that has fixed upon it the true aspect of danger and dismay, as legibly as the plastic art can possibly depict their terrors to the feeling mind. We need only say farther, that Mr. Davison may congratulate himself on possessing so excellent a specimen of Mr. WEST's pencil.

ART. XVII. ANNOUNCEMENT OF WORKS IN HAND,  
INTELLIGENCE RELATIVE TO THE FINE ARTS, &c.

MR. PYNE has a work in the press entitled *Historical and Biographical Annals of Windsor Castle, Frogmore, Hampton Court, Kensington Palace, St. James's Palace, Buckingham House, and Carlton House*, illustrated by views of the state apartments, with their paintings, tapestry, and other splendid decorations, faithfully represented, from drawings executed by the most eminent artists, expressly for the work. The first number of which was published in June, the second in August, and the third on the first of October. Each number, price one guinea, contains four state apartments with twenty-four pages of letter press, elephant quarto. The engravings are finely coloured after the original drawings, The history commences with the foundation of Windsor Castle, and notices the alterations which that ancient fabric has undergone, and describes the habits, manners, and customs of its illustrious inhabitants from the eleventh century, and will continue them unto the present time, embracing a considerable quantity of curious historical and biographical narrative. In the description of the apartments, every picture in the royal collection will be noticed, the portraits, which are numerous, representing many distinguished persons, will afford subject for biographical sketches. The work will be completed in twenty-four numbers.

The same gentleman has also announced on the same terms and plan, to succeed the above, a second series, which will comprise *Interior views of the most magnificent seats of the Nobility and Gentry throughout Great Britain*, with Historical and Biographical notices of the illustrious Families to whom they respectively belong;



and a descriptive catalogue of the pictures, statues, and superb decorations contained in each mansion.

Preparatory thereto a Catalogue of the noble seats that will form this second series, will be published early in the ensuing spring. Specimens of the drawings of the first part, among which are some beautiful examples by WILD, CATERMOLE and others, may be inspected at Mr. PYNE's No. 9, Nassau-street, Soho.

The third No. of Mr. CORNER's *Portraits of celebrated Painters*, with a concise Biographical compilation from established authorities, each portrait ornamented with a miniature of some esteemed performance of the artist, will be published on the 1st of October next, containing portraits and accounts of *Pietro da Cortona*, *Sir Peter Lely*, *Pordenone*, and *Jordaens*.

A new Graphic Illustration of the Metropolis, called *Walks through London*, including Westminster and the Borough of Southwark, with the surrounding suburbs, is just commenced in Monthly Numbers, edited by Dr. *Hughson*.

The Rev. Dr. THOMAS DUNHAM WHITAKER has issued a prospectus of a *General History of the county of York*, to be accompanied by plates, engraved after original drawings now making purposely for the work by J. M. W. TURNER, Esq. R. A. Professor of Perspective in the Royal Academy, &c. for the Landscape department, and Mr. BUCKLER, the well known draftsman of the Cathedrals of England, for the Architecture. With such able artists there can be no doubt of its being a work that will do honour to the Fine Arts of our school.

Mr. WEST, the President of the Royal Academy, proposes to publish by subscription, a print from his fine picture of Christ rejected, now exhibiting with others in Pall Mall, to be engraved by Mr. SCRIVEN, of the di-

mensions of forty-one inches by thirty-one inches. A beautiful drawing of the same size as the intended print, by Mr. HENRY CORBOULD, is placed in the room, with the original painting, for comparison.

Mr. JOSIAH TAYLOR of High Holborn, whose numerous and excellent publications on Architecture and Archaeology have given him a deserved celebrity, will shortly publish a series of engravings from the Elgin marbles, selected from the second and fourth volumes of STUART and REVETT's *Antiquities of Athens*, on sixty double plates, imperial quarto.

As a proof that the study of the Fine Arts is making its way into our Universities, we feel pleasure in recording, that at the last distribution of the Chancellor's prizes, one was awarded to H. M. Millman, Esq. Fellow of Brazen-nose College, Oxford, for an English Essay, entitled "a comparative estimate of sculpture and painting"!

A quarto edition, half the price, and in the exact style of the folio, of the Holbein portraits in his Majesty's collection, is just published, containing twenty-four Portraits of illustrious Personages in the Court of Henry VIII.

The sixth and concluding part of HARDING's *Biographical Mirror*, is now published, containing twenty-five Portraits of celebrated and illustrious Personages, which have never been previously engraved. The whole work consists of 150 prints accompanied with Biographical Sketches, written by the late Mr. MALONE, Mr. WALDRON, and Mr. BRAYLEY.

CHANTREY's statue of the late Lord President BLAIR is nearly completed, and promises to equal any of the works of this promising sculptor. It is intended to be placed in the second division of the Parliament-House

at Edinburgh, the first being occupied by the statue of the late Lord President FORBES. The new statue is voted by the Faculty of Advocates, who have appropriated three thousand guineas to defray the expenses. The President is represented in his robes; and although Mr. CHANTREY has wisely omitted the graceless encumbrance of the wig, it presents a very dignified and magisterial character.

MR. SHEE is engaged to paint a whole length of Mr. ROSCOE of Liverpool, whose love for, and patronage of, the fine arts, will not soon be forgotten.

MR. PHILLIPS is painting a fine portrait of the Rev. Dr. STANIER CLARKE, (the learned Librarian at Carlton-House, and author of the Life of James the Second, collected out of memoirs writ of his own hand, &c. &c.) for the Earl of Egremont.

MR. DEVIS is painting, by commission, for Alexander Davison, Esq. an historical picture of the meeting of the Barons in the Abbey Church of Bury St. Edmunds, in the reign of King John, previous to their memorable assembly at Runnemede. Portraits of the living descendants of these illustrious men are introduced in the respective characters and costume of their ancestors.

MR. MUDIE has issued proposals for publishing a series of forty medals of the events of the late war, and the personal exploits of the Duke of Wellington.

MESSRS. DEVIS and ATKINSON are proceeding rapidly with their large historical picture of the Battle of Waterloo, on which they are employed by MESSRS. BOYDELL and Co. and MR. BURNETT is at the same time proceeding with his etching for the line engraving he is about to make from it.

MR. SAUERWEID is also making progress in his two pictures which he is painting of the same glorious subject, for MR. CLAY, which is also to be engraved, but we believe in a mixed style of etching, aquatint, &c.

**MR. MOSES**, the celebrated draftsman and engraver in outline, is employed on a series of outlines from the whole series of the Napoleon Medals, belonging, we believe, to Mr. President **WEST**; to be accompanied with historical and critical descriptions by Mr. **ROBERT HUNT**, the ingenious author of most of the critiques on the fine arts in the Examiner Sunday Newspaper.

A new pamphlet has lately made its appearance, called "The Voice of the people as to the Waterloo Monument, with observations on its principles and objects, its funds and management, and the benefits which may be derived from it."

**MR. HOLLOWAY**, the celebrated line engraver, is proceeding with his grand series of plates from the Cartoons of Raffaele, which may be truly considered as a work that will reflect honour on the arts of the nation.

**MR. WEST**, the venerable and estimable President of the Royal Academy, has just manifested so decided a testimony in favour of the services conferred on the fine arts of our school by the British Institution, in presenting an elegant Medal, sunk and struck for the occasion, to each of the Directors; that we cannot refrain from noticing it in a more pointed way than usual, by congratulating every well-wisher to the prosperity of the fine arts in Great Britain, on this important stamp of authority to the well-meant endeavours of that Institution.

The medal bears on the obverse, a profile likeness of Mr. West, surrounded with the inscription "Benjamin West, President of the Royal Academy," and on the reverse the names of the Directors of the Institution in the divisions of an octangular star, in the centre of which is a wreath, with a motto, "UNDER THE REGENCY," which denotes the time recorded on the medal.

The design and execution of this medal, which cannot but be excellent, or it would not have been adopted by the President for this important record of gratitude to his



patrons, is by Mr. MILLS, an ingenious young artist who is patronised by Mr. West.

In the "Catalogue raisonnée" noticed in our former pages, the author says, by way of reasoning, on "the marriage of St. Catherine by Titian," lent by Mr. West to the Institution for their last public exhibition: "Mr. West has had a die sunk of his head lately. To what order of moral action must this be referred?" To which we reply, not to that "order of *moral* action" that leads disappointed impotence and malignity to spit out poison and malignity against the best friends to art the country can boast of, who may most appropriately repel it with "peace, viper, you bite against a file."

Mr. WILKIE is now on a professional tour (with his friend Raimbach the engraver,) through the Netherlands, the interesting country of his prototype Teniers.

We feel the greatest pleasure in communicating to our readers that the EDINBURGH Academy have enriched their collections of exemplars for their students, with casts of the Theseus and Ilissus, and the greater part of the fragments, metopes, and basso-rilievi, of the Elgin collection, from the moulds belonging to Mr. HAYDON, who obligingly gave Mazzoni, his moulder, permission to use them for that purpose.

The DUBLIN Academy are also in treaty for a similar set, and we hear that of Milan also. This resolution does them honour, and we hope that every Academy and Institution for promoting the fine arts in the country and throughout Europe, will follow so excellent an example.

We are informed that some historical paintings, executed during the time of the Revolution, by the best artists in France, are to be exhibited in the Picture Gallery of the Luxemburg, excluding, of course, such as represent the figure or personal exploits of the late Emperor.

The King of France has directed, that in future the exhibition of the works of living artists in Paris shall take

place every second year, and to open on the 21st April, the Anniversary of the day on which he entered Paris. In consequence of this regulation, the ensuing exhibition, which was to have taken place in October, 1816, is deferred till April, 1817.

The Pope has become the possessor of the celebrated *Maria di Foligno*, by Raffaello, which formerly belonged to the Convent delle Contesse at Foligno. This convent still possesses a holy family unfinished by the same immortal painter, in the private chapel of Gregori, which is not much known, as being seldom visited by travellers.

The town of Perugia refuses to sell the pictures belonging to them, which have been returned from Paris, notwithstanding which they are still detained in Rome.

A Danish sculptor of the name of Thorawolson, is employed in restoring seventeen of the antique figures, found, says our correspondent, in Arcadia; (but we presume he means *Ægina*,) that were purchased by the Prince Royal of Bavaria. We know not this gentleman's abilities in sculpture, but he has ventured to perform an operation on the above, that neither Canova, Flaxman, or Westmacott would on those of Lord Elgin's late collection.

SIGNOR NICCOLO PAGNI, an eminent printseller at Florence, has in hand, and nearly ready for publication, two fine prints in lines, by Sig. ANTONIO RICCIANI, of Rome, after two fine pictures by Sig. Pietro Benvenuti, Director and Professor of Painting in the Imperial Academy of the Fine Arts at Florence; representing *Judith shewing to the people of Betulia the head of Holofernes*, which is in the cathedral of Arezzo; and *Priam dragged to death by Pyrrhus*, which was painted expressly for the gallery of his excellency the Prince Tomasso Corsini. Both these pictures have received the most general approbation, from every connoisseur who has seen them, and have been pronounced from some authority, as the

two best pictures that have been produced for some time. Drawings have been made from them by Sig. Pietro Ermini, an able draftsman of the abovementioned Academy.

RICCIANI, the engraver, has been employed upon them ever since the year 1810, and has nearly finished the Judith, a proof of which we have lately seen, that bids fair to rival the best prints of modern times. The print is upwards of three feet long and nearly twenty inches in height. They are certainly among the most important works in the graphic arts of the present day.

Our American friends have began publishing prints from their late naval exploits, and from their prospectuses we should think their painters very Michael Angelos and Raffaelles; their engravers, Raimondis or Morguens; and their subjects such as would throw the deeds of a Nelson, a St. Vincent, or an Exmouth, in the shade. Mr. Joseph Delaplaine, a spirited publisher of Philadelphia, proposes to publish by subscription, "a superb engraving of the glorious victory obtained by the American fleet, under the command of Commodore Macdonough, on Lake Champlain. From a picture five feet by three feet eight inches, painted by Mr. J. L. Krimmel, to be engraved by Mr. Alexander Lawson." The same publisher also announces "a national work in perpetual commemoration of those illustrious men who have most distinguished themselves by their virtues, talents, and public services: to be entitled "DELAPLAINE'S REPOSITORY of the lives and portraits of distinguished American Characters." The engravings, specimens of which we have seen, and can speak well of, are executed in America by LENEY, who was formerly of London, and in London, by Heath and others.

ART. XVIII. *Original Poetry on the Fine Arts.*

It is presumed the following lines, commemorative of an interesting incident in the early life of an artist, now decidedly at the head of his profession, will not be unacceptable to a class of readers, whose feelings are supposed to be in unison with those of the parties described.

FROM Syracuse's venerated towers,  
Two British youths with anxious footsteps traced  
The circling\* line, where Grecian valour once  
By mad ambition led, essayed to tear  
From bold Sicilia's sons their natal plains.

From point, to point, they trace each rising proof  
Saved from the silent lapse of wasting years,  
Till the dread column marks the very spot,  
Where direful vengeance o'er the invading Greeks  
Waved her fierce brand, on Asinario's banks,-  
When, as the thirsty warrior's parched lip  
Stoop'd to the gurgling wave, he drank and died.

High beat each youthful heart, and from their eyes  
Gush'd the warm tear, and through each thrilling nerve  
A sense of awful joy, of deep delight,  
Beyond light pleasure's transitory charm  
Diffused a sacred bliss profound, as pure,  
Too full for utterance swell'd the manly breast,  
And ecstasy in silent transport mused:—  
“Do then my eyes behold this classic ground,  
“Long hallow'd by the page of hoary time?—  
“Here sank Athena:—here the mighty mind,  
“That like the fabled genii rose sublime

\* The lines of circumvallation made by Nicias on that fatal occasion, the invasion of Sicily, may still be traced: it is presumed this period of Grecian History is too well known to call for explanation.



" The soul of Freedom, Science, Arts and Arms,  
 " Filling all earth and heaven—beneath one blow  
 " Fell, like the oak, to wither, shrink, and die.—  
 " Weep I for thee? or fall these melting drops  
 " To lave thy dying warriors' bleeding wounds?  
 " He, who so late inspired by lofty hopes,  
 " Sprung on the deck and wav'd his glistening sword  
 " In proud adieu to beauty's beaming eye,  
 " Now wan and spiritless, the Attic fire  
 " Extinguish'd all, and every trait of grace  
 " That charm'd the Phidian eye, extinct and lost.

" To thee, oh Nicias! man belov'd, as mourn'd,  
 " A deeper sigh be given—the friend of all—  
 " The guiltless leader of a headstrong race—  
 " The hero and the sage; though higher names  
 " Blaze on the rolls of fame, not one like thine  
 " In equal virtue or misfortune claims,  
 " The meed of praise—the tribute of this tear."

Yet know, it was not Pity's tear alone  
 That gemm'd the traveller's eye, and from his breast  
 Wrung the big sigh—although to him unknown,  
 It was the sense of loftier feelings given  
 But to the chosen few—'twas rapture's tear,  
 The tear of genius—'twas the *Artist's* tear.  
 Ne'er shall that eye, which chain'd to earthly things,  
 Gloats on the gaudy tinsel of the hour,  
 To whom the golden stores of ancient days,  
 The Poet's lyre, the Temple's sculptured dome,  
 Ascend in vain, shed that delicious tear—  
 Nor him, whose sordid soul in servile bonds  
 Inglorious sinks, the slave of selfish ease.  
 Nor he, whose heart hath never felt the glow  
 Of manly freedom, or of generous love.  
 Ah, no! the powerful energy of mind,  
 The sensibility to various worth,  
 However found, in Nature or in Art,

And the best sympathies of human kind  
 In their best hours, must draw such rapturous tears,  
 As ——— and ———x——n shed in such an hour.      H.

*On the Evidence given before the Select Committee of the House of Commons respecting the value of the Elgin Marbles.*

While DAY believes them 'bove all price,  
 KNIGHT thinks a small sum would suffice;  
 Thus still we find that Day and Knight  
 Differ as *darkness* does from *light*.

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We insert the following verbatim et literatim, to shew our impartiality, and that we might not be accused of keeping back a panegyric on a Member of the Academy; but we fear the Gentleman here lauded, will not be very proud of his poet, unless, as it has been suggested to us, Mr. Lewis is quizzing his friend Phillips.

*Lines addressed to T. PHILLIPS, Esq. R. A.*

PHILLIPS to thee my youthful muse would bring  
 An humble tribute given to worth like Thine;  
 Small power have I alas too small to sing  
 His magic art whose work's almost divine.

Not vainly called the Titian of the day,  
 For who that knows thy worth can call thee less;  
 When thy chaste pencil can so well display  
 Great nature's charms arrayed in beauty's dress,

Who but in deepest admiration fix'd,  
 Must own a Whitmore's charms pourtray'd by thee,  
 Or oft with Love and tender sorrow mix'd,  
 Gaze on the face they've long been used to see.

Perhaps long since laid in the silent tomb  
 Or else in distant countries far away  
 Or torn from parents in its earliest bloom,  
 In youth's sweet morning or in manhood's day.

But these thy graceful pencil bids to live  
 And may recal the soul to Virtue's way  
 Haply the gentle look may seem to give  
 The kind advice which bids them not to stray.

Farewell, great man !\* thy works best speak thy praise,  
 Yet let the Intention sanctify the deed,  
 Poets alone cannot confer a name,  
 Thy fame is fixed without a Poet's aid.

WILLIAM LEWIS,

*Artist.*

*Carpenter's Hall, Sept. 3, 1816.*

ART. XIX. NAMES OF PURCHASERS OF PICTURES FROM  
 THE GALLERY OF THE BRITISH INSTITUTION, FROM  
 ITS FIRST ESTABLISHMENT TO THE PRESENT TIME.

We do not pretend to give the following as a correct List,  
 having obtained it principally from memory, in referring to  
 our marked catalogues, from which we find the following  
 Noblemen, Ladies, and Gentlemen among the principal.

Marquis of Stafford.	John Green, Esq.
Sir George Beaumont, Bart.	Sir George Warrender.
Sir Thomas Bernard, Bart.	Earl of Carlisle.
Sir Thomas Baring, Bart.	James Carpenter, Esq.
Marquis Camden.	Lord Eardley.
Lord de Dunstanville.	Hon. Mr. Eardley.
R. H. Davis, Esq.	Rev. Dr. Luscombe.
Alexander Davison, Esq.	D. P. Watts, Esq.
Earl of Egremont.	W. Smith, Esq. M. P.
Sir John Grey Egerton, Bart.	Samuel Edwards, Esq.
Thomas Hope, Esq.	Lady Lucas.
R. P. Knight, Esq.	William Jones, Esq.
Right Hon. Charles Long.	Rev. J. Bostock.
Rev. William Long.	R. H. Solley, Esq.
N. W. Ridley Colborn.	Bishop of Oxford.
Right Hon. W. V. Fitzgerald	Major Bedford.

\* "Some are born great, some achieve greatness, and some have greatness thrust upon them," as Malvolio says.

Henry Pilleau, Esq.  
 Rev. Sir S. J. C. Jervoise, Bt.  
 George Bradshaw, Esq.  
 J. H. Holden, Esq.  
 J. J. C. Bullock, Esq.  
 Lord Deerhurst.  
 John Lambton, Esq.  
 G. W. Leeds, Esq.  
 William Mills, Esq.  
 Earl of Darnley.  
 Marquis of Blandford.  
 W. Fowkes, Esq.  
 Thomas Barber, Esq.  
 Sir Gregory Page Turner, Bt.  
 Henry Settree, Esq.  
 H. R. H. the Prin. Charlotte.  
 F. Freeling, Esq.  
 John Hunt, Esq.  
 Jeremiah Harman, Esq.  
 Robert Hand, Esq.  
 James Burton, Esq.  
 William Francis, Esq.  
 William Ogden, Esq.  
 Mr. Nutting.  
 Sir W. W. Wynn, Bart.  
 John Lett, Esq.  
 Sir M. W. Ridley, Bart.

W. Borden, Esq.  
 W. Leader, Esq. M. P.  
 F. L. Chantrey, Esq.  
 Countess of Coventry.  
 Hon John Coventry.  
 Sir Thomas Lawrence, R. A.  
 Charles Mathews, Esq. Theatre  
 Royal Covent Garden.  
 Lord St. Helens.  
 James Bellamy, Esq.  
 Thomas Searle, Esq.  
 John Graves, Esq.  
 F. Newdigate, Esq.  
 Asheton Smith, Esq.  
 John Gibbons, Esq.  
 John Smart, Esq.  
 Sir R. C. Hoare, Bart.  
 Rev. Dr. Gabell.  
 John Allnutt, Esq.  
 Edward Astle, Esq.  
 Willoughby Leigh, Esq.  
 C. G. Herbert, Esq.  
 John Gordon, Esq.  
 Colonel Braddyll.  
 James Reid, Esq.  
 H. Hammersley, Esq.

In our next we purpose enumerating some of the pictures, and the prices they obtained.



ERRATA in No. 1.

Page 5, line 14, for "painting," read parting.

— 55, — 14; for "does," read do.

— 109, in the first line of the second stanza of the verses to Mr. Haydon, for "the dauntless soul," read thy dauntless soul; and in the third line of the same stanza, for "motives," read motive.

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Cleveland-row, St. James's.

OCT. 1, 1816.

# VALUABLE PERIODICAL WORKS,

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FOR JULY, AUGUST, AND SEPTEMBER,

MDCCCXVI.



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# ANNALS OF THE FINE ARTS.

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ART. I. *Letters on Subjects connected with the Fine Arts.* By B. R. Haydon, Esq. *Historical Painter, &c.*

## LETTER II.

TO THE CRITIC ON BARRY'S WORKS IN THE EDINBURGH REVIEW, Aug. 1810.

[Concluded from page 172.]

SIR,

I HAVE no doubt your sophism about great pictures, and your doubtful sneers at the grand, severe style, must have given exquisite delight to all those who had fruitlessly attempted them; for nothing is more grateful to the disappointed indolence of men, than to hear the things they have unsuccessfully struggled to attain, sophistically talked of as if unworthy of attainment. But, Sir, if instead of doubtfully sneering at the grand style, you had sneered at the palpable absurdities of the Exhibition, at the Girls feeding Chickens, and Boys feeding Pigs, and Children fetching Water from the well, standing in the water up to their ancles.

the artist thereby judiciously concealing *feet* he could not draw, with one hand in their pitchers and the other in their pockets, thereby with equal taste and judgment concealing *hands*: if you had sneered at these, you would have shewn greater feeling for the taste of your country, than taking the ignorant practice of incompetent artists as a proof of the absurdity of that they professed to do. The grand style, is a style which alone can give rank to “this England in art,” and which only wants rank in such matters to be the greatest nation the world has ever yet seen. Notwithstanding, Sir, the perfect justice of your disbelief that there ever was a cabal among the Academicians, who held nightly consultations, in order to consider and arrange the most effectual method of stopping Barry’s key-hole with dust, robbing his house, or tampering with his engravers; yet I affirm, there is a set of artists who would willingly see high Art sink, and secretly give her a stab while sinking: there is a set whose imbecile prejudices against the rising students are apparent, and against the Institution, and against every person and every place that will foster and protect them. Such is the palpable truth of what I assert, that no man of common observation can deny it. One of these told me, with rapture in his eyes, that Government had refused to assist the British Institution! Another, that Art was a thing which the Academy had a right to keep to itself! When the Institution was founded, *then* it was

merely to encourage the young; and when, by the purchase of Mr. West's picture, this was completely falsified, *then* this was not real patronage: *Oh no*, Mr. West was an *old* man, and it was *merely* a reward for his life. It is always the character of envy to attribute the success of the envied to *any cause* but his *merit*: hence the hatred of the Academicians to the Gallery, because it will afford an opening to those who exhibit careful and legitimate excellence; hence their abuse of the Directors, because they tremble at their firm establishment; hence their proceedings for ten years past; and hence their proceedings for fifty years to come.

The Royal Academy was founded by His Majesty to give a consequence to the Art (then emerging) in the opinion of the people; to honour the eminent artists then existing, and lay a firm foundation in design, that England might one day rival Greece. Reynolds, then in the full blaze of his reputation, during the first years of its establishment, conducted it with an elevation of view, at once shewing himself worthy of its honours, and capable of putting every thing in a train for realizing the intentions of the King: but in a short time imbecility and ignorance crept in; and finding their total incapability to excite attention and gain ascendancy by their works, they set about intriguing. Reynolds's reputation ensured them a host of detractors and enviers; a strong party was soon formed to check his propositions, thwart his views, and



lower that power, the result of genius and industry, by paltry cabals, which they were hopeless of effecting by other methods. By degrees, none but those who were not likely to trouble them by propositions for the benefit of Art were admitted ; and the Academy is now become nearly filled with men who have made its honours a means of elevating them to a rank in society, to which rank, had there been no Academy, their talents or their acquirements could have never entitled them to assume. No man of extended notions, enlightened by education, or with powers from nature, can obtain a hearing ; such would soon, *they know*, oppose their views and check their power ; but those only have a chance of success, whose previous humbleness of extraction and enlightenment cause them to look up to the Academy with a sort of awe, and to regard a Member with a cringing smile and a bending bow, as if their existence depended on his will. These are the principles of their conduct, and will yet fill the Academy with such a set of members, whose only object will be to accumulate funds and increase pensions, till the purposes of its foundation are forgotten, and high Art, and elevation of view, are sunk in the three per cents. : not that the Academy have any objection to talent, far from it ; but it must be so diluted with humbleness and a love of quiet, as will be regardless of asserting that superiority to which it would be entitled ; in this case it becomes a sanction to their intrigues. It is their

object to get in as many men of talent as will keep their Exhibition from falling into insignificance, and no more than will leave their power untouched or untrespassed upon. Who does not see that the Academy has completely failed in realizing the intentions of the King? The greater part of the present members are its product, and who more ill-grounded in Art? The Academy and its honours only serve to give power to a set, who, without them, would never have emerged from that insignificance to which nature had destined them. They were going on ruining high Art in the opinions of the people; keeping every picture of real promise out of sight; and then excusing their own inefficacious attempts, by complaining that high Art would never do in this country; as if it proceeded from indifference in the people, and the want of encouragement in the patrons. The founding of the Institution roused them a little from their torpor, and will always prove an excellent check. They say, that if any grant is made by Government for the benefit of Art, it should be made to them. To them! for what? that they might have the enjoyment of squabbling at fifty general meetings before they could settle how it could be disposed of? Instead of putting more power into hands of men who know not how to use what they have, let every well-wisher to the advance of Art, struggle with all his might to diminish it; for in proportion as their power is *diminished* or *increased*, so will the public

taste be *purified* or *debauched*. The Royal Academy, instead of becoming, as the King intended it, a vehicle of grand Art, and improving and elevating the minds of the people, from being placed in the hands of incompetence, is become a *vast organ* of *bad taste* and *corruption*.\*

The Institution, if, for twenty years, conducted with firmness and consistency, in the plan of employment, and of commissions every year to those who deserve them : if the Prince, the Ministers, and the Directors, foster and protect high Art, and correct and finished excellence *only*, wherever they find it ; if they persevere, as they have excellently began, and not suffer the sneers of envy to discourage them, because that feeling for correctness, which they wish to excite among the students, may not in less than two or three years be perceptible (for twenty years habitual debauchery of taste is not to be eradicated in a day) ; if they resolve not to allow themselves to be drawn off from their plan of commissions for public buildings, by any insidious advice in the shape of a better method, they will ultimately do *that*, which the Academy has failed to do, and will ever fail to do, unless it should be re-modelled and regenerated ; unless the present mass of preponderating weakness be rooted out, and the walls white-washed, and the rooms sprinkled with vinegar, as

\* Can any thing more clearly shew the *nature* of their minds, than that the vile Catalogue raisonné has issued from among them? Surely nothing.

they do when a house has been gutted by the plague. The Royal Academy will not ruin Art in this country, as a Royal Academy has ruined it in every other, because here we are allowed to speak what we think ; here we are allowed to tell His Royal Highness, without the imputation of disrespect or disloyalty, he lends his protection to patronize bad taste, and promote error. In no country where Art has flourished, have one half of the artists been at the mercy of the other ; but all had an equal and a fair chance of attracting the public eye : it is a most pernicious power, and will ruin or suppress Art wherever it exist. The great artists of Italy and Greece finished their works, and hung them in the best situations in public temples ; but at the Academy, after years of investigation, you throw your reputation into the hands of men, who, according to the principles of human feelings, are, and must be, interested in keeping you from the public eye. With such a system of things, it is not to be wondered at, that Barry, with his irritability and enthusiastic notions of Art, should have quarrelled, or have met with such a reception. I have no wish to plague the public with any more discussions about Barry or his misfortunes ; but I must be allowed to suspect that his expulsion was more a political manœuvre to confirm the power of the party who proposed it, than from any sincere desire for the repose of the Academy (a *pretty repose*, too, they enjoyed after his expulsion). Whatever were Barry's faults



of conduct and freaks of temper, that he was sincere in his love for his Art, his getting through his work at the Adelphi incontestably proves; and his beginning when he had but sixteen shillings in his pocket, and persevering when he had often none, is an example of energetic resolution and unconquerable perseverance, the usual attendants on high and independent minds. This his enemies know, and this provokes them more. Latterly, he grew idle and irritable, and morbid, walked about complaining that the cabal tied up his hands from working, when, on a strict self-examination, he would have found his hands were tied up, more by his own idle inclinations, than from any power of any cabal. But, "let him that is without fault cast the first stone." Barry "is gone to his audit," as you say, Sir; and is, perhaps, as worthy to come out with approbation as any of us he has left behind. Nothing, indeed, can be more lamentable than the real state of Painting and Sculpture among the greater part of the members of the Academy, or the state of feeling among the people: any proposition for a national work is regarded with a sneer; and he that takes a twelvemonth about a picture becomes a bye-word and a joke. But the people are not to be blamed; high notions of Art and refined taste can only be acquired by seeing fine things; and were these things to be got at the Exhibition, at that splendid effusion of red curtains and Lord Mayors' maces; where the ambition of every Academician

is to out-glare his neighbour with red lead and King's yellow, instead of outdo him by fine outlines, fine forms, fine characters, and refined expressions? When the people have their heads so split by pageantry and show, is it any wonder they have not been taught feeling for high Art? The artists are the instructors of a nation, and must create the taste by which they are to be admired. Did not Michael Angelo and Raffaello create the Roman feeling? Did not Titian, Tintoretto, and Giorgione, create the taste at Venice? Do you expect the people to be inspired, and to come and tell you what is right? No; it is you who are supposed to have investigated and studied the matter, and it is you who must go and tell them. You may as justly ridicule a man who has never been taught to read for not relishing Homer, as ridicule the people of England for not having taste. Have they not always crowded where any great work of Art was to be seen? Let us hear no more of such complaints, which are as unjust as they are ridiculous; and when coming from artists, are always more to be considered as an excuse for their own indolence, than an opinion, the result of a just estimation of things: let us shew them fine things, and they will soon relish them; and what is better, more clearly perceive absurdity when it appears. So you hear the Academicians lament, with so many obstructions of climate and dress, the impossibility of attaining excellence in high Art.

“ Sir,” said an artist once, “ every school has its character ; the Roman school for drawing well, and the English school for drawing badly ; Sir, it is the character of the English school to draw badly.” Sir, we answer such gentlemen, do you paint all day and draw half the night ; do you compare forms without dress, as you cannot see forms through ? If you did all this, we believe you would find that neither climate or dress, or the fated character of the English school, would check your advance to excellence, or prevent you from being great in high Art.

How can you be so unfeeling, Mr. Reviewer, as to ridicule senseless blots and unmeaning flourishes ? Do you not know, that blots and flourishes, meaning nothing, are effusions of feeling ? But perhaps, Sir, you think that when the Academicians say feeling, they mean idleness. We will allow a man, deeply versed in nature, who with a dash of his pencil will give the exact form of an object, that he may express an idea, to talk of feeling, because the expression of his feelings will be the instantaneous creation of things, by hitting at once their characteristics : but to hear men, the greater part of whom cannot shape a line as it ought to be, or put a touch in its right place, excuse their indolence by talking of their feelings, is really laughable. Sir, when you see a wiry splash of colour for a hand,—hush ! that’s *feeling* ; don’t talk of these things, you’ll hurt the artist’s *feelings* ! Nothing

can be more delightful than the real momentary expressions of feeling in the great artists, Rubens, Titian, Vandyke, Tintoretto, and Rembrandt ; let them scrawl their brush in any way, you see by what they did, they could do more : their dashes were not those of random ignorance, but of minds in a heat, who could not stay to express more than the leading points of things, and when they were hinted were content. “ What can be more unfinished,” say they in excuse, “ than Rubens ? ” The dash, we answer, that may appear careless unfinishing to the ignorant eye, to the feeling and the educated one, is known to be the result of the deepest principle ; and at the proper distance will be seen by both to be the leading characteristic of the thing expressed by a touch. “ He that leaves his pictures rough, like Titian,” says Reynolds, “ without his principles, will indeed produce ‘ *goffe pitture*,’ as Vasari calls them ; ” and the student that dashes, because Rubens appears to dash, without reflection, has begun at the wrong end. Thus they talk of execution : if they see a man laboriously, and carefully, and warily investigating (as a child cautiously and timidly looks around when it first sets off to walk, both from the same feeling, because they are both going to do that which they have never done, and therefore know not their own powers till they have tried them) ; if they see a man doing this, I say, and lose, perhaps, the facility of handling, he has no execution ! they forget that by



carefully, and warily, and laboriously investigating one picture, though he may lose facility in expressing that one, he will acquire the power of painting with the right sort of facility in the next: putting the touches, and *none more or less* than are necessary to express the object: *this* is execution; not scrawling about your brush because you do not know what else to do with it. I recollect a dog's eye in a picture by Rubens, in Mr. Thomas Hope's Collection, which is a perfect example of execution: here is the exact form of the brow, the lid, the eye, all expressed by as many touches *only*, as were requisite to express them; here is sharpness and softness, and all the characteristics of nature, hit out instantly. Rubens is full of such beauties: he is a perfect example of execution. But to see a head without bone, raw, husky, and flimsy, stuck on shoulders without a neck, enveloped in splashes of white for a cravat, and a hand dashed about in senseless ostentation, as much incapable of motion as if it were paralysed; to see this, is to see a perfect example of Exhibitional execution. You will hear them talk of *detail* in the same style as if it were beneath *them*. Who had more detail than Titian, Raphael, Michael Angelo, or the Greeks? but in England, he who attends to legitimate detail, that is, he who defines things so as to make them intelligible, is considered a dull fellow; to scrawl because Gainsborough scrawled (without his feeling), is always a more undoubted proof of genius,

than to define like Phidias or Apelles, Michael Angelo or Raphael, Titian or Vandyke.\*

The only artists who are fundamentally grounded in their profession in the Academy are the architects : they could not, indeed, build a house without a foundation, slur over a window, or keep a stair-case *in shadow* ; yet not more absurd would this be, than painting a head without bone, putting dashes of wiry colour for a hand,† or unmeaning scrawls for a waistcoat. I perfectly agree with you, Sir, that employment will not create genius, if it does not exist ; but I affirm, that employment is necessary to foster it, if it does : that employment will not create it, we have had pretty ample proofs, in the productions of the present French school, and in adorning St. Paul's and Westminster Abbey with sculpture. Had Phidias or Michael Angelo more liberal patronage than for years has been bestowed

\* Some are complaining that they fear the Directors wish to encourage finishing like the French school. Ridiculous ! They wish, I doubt not, to encourage *proper* finishing, not *high* finishing ; so that a *back* may not be mistaken for a *breast*, as is sometimes the case in the Exhibition. Proper finishing is seizing the leading points of things with truth and correctness, that they may predominate over the subordinate parts, though the subordinate parts are not to be neglected. The reverse is the character of the French school ; and of David, whom you, with truth, assert, Sir, to be as little worthy of imitation in art, as in morals or politics.

† Sir T. Lawrence's hands and limbs in his portraits are always executed with skill and knowledge ; and though sometimes careless, are never ignorant.

on the sculptors ? Have not they had all the advantages of the ancient Greeks ? Have they not been employed by the nation, with every stimulus to rouse fire in their breasts ? What has been the result ? Will not St. Paul's and Westminster Abbey, with a few exceptions, disgrace the nation, when its genius shall be hereafter estimated ? Think on the naked majesty of Theseus, and then bring to your fancy Captain any-body standing in his waistcoat ! Are their subjects incapable of excellence ? must Victory always crown ? and Fame always blow a trumpet ? If it must be so, let them ; but this is no reason they should have wretched feet and ill-formed limbs ; if monuments must be made by receipt, let the parts that compose them be properly assorted. Never was there a finer opening for a great sculptor ! In comes an order for a dozen eagles' feet, two Venuses for a saloon, and a Neptune for the garden-pond ; polishers and rasps can be hired like tailors, and you will see old, imbecile journeymen, with spectacles on the tips of their red noses, chiselling eyes and drilling nostrils at a guinea a week, which Phidias or Michael Angelo would have trembled to touch. One of the most eminent lately took a *partner* into *his business*. A *partner* ! fancy Phidias or Michael Angelo taking a *partner* !!! The consequence of such a state of feeling must easily be foreseen : indeed, a morning's walk in St. Paul's or Westminster Abbey will clearly shew it : heroes that might have been made

to contend with Grecian ones, lions that might have rivalled the Dog of Alcibiades, careless, misshapen, and unfinished. There is a total want among the Academicians of that great enthusiasm, that noble independence, that contempt for petty intrigue and paltry cabal, the characteristic of all the great characters of antiquity and modern times. Excellence never was, nor ever will be, produced by a brutal and interested love of gain. When a man becomes an Academician, he suffers as great a change as if he had undergone chemical transmutation: however noble his feelings, however high his notions, however grand his ideas, he is no sooner elected, than he becomes cautious, timid, silent, politic, and intriguing; affecting to know what he has never heard of; denying what he really knows; undervaluing his rivals,\* and puffing those he need not fear. The Royal Academicians are like the elephants of the East, who are no sooner caught in the pits prepared for them, than they become as eager as their masters that their wild companions, who range the forest in boundless liberty, should be in the same predicament as themselves. Who can help feeling for the nobility, the Royal Family,

\* When Canova was here, an Academician got up, and gave notice that he would oppose any distinguished honour that it might be intended to bestow on him. This is a fact. It was with great difficulty they could be induced to give him a dinner! Mean-minded creatures! Would any foreign Academy have behaved with such petty envy to a British artist of such rank!



and the men of genius, who crowd to the Academy on the day of the dinner, sit in state round the President ; and, with agonized souls, obliged to admire—what? sublimity of conception, and Greek design? No ; portrait of this man, portrait of that man, standing on legs tapered like nine pins ; and thus a ceremony, intended to sanction fine taste and high Art, is made subservient to get business for mediocrity. In the name of truth, let all parts of the Art flourish ; the greater variety of our excellence, the higher shall we rank ; but let not the Royal Academy of England be perverted to gratify vanity and get sitters.

Yet these are the men who sneer at the people for not having taste ; groan at the Government for not employing them to disgrace St. Paul's, as the sculptors have already done : who struggle with all their might to smother the rising flame of the country, and prevent those who are taking a clearer and the right road to excellence from exposing their weaknesses, opening the eyes of the people, and pushing them headlong from their seats : but in spite of the clouds and mists of bad taste that yearly roll from the Royal Academy, the morning-star of Art will rise, and usher in the rising sun. Thank God ! the remains of Athens have fled for protection to England ;\* the genius of Greece still hovers

\* Let it be remembered that this was written five years ago, before the bustle about the Elgin Marbles commenced, and was a subject of general ridicule to many Academicians. ED.

near them : may she, with her inspiring touch, give new vigour to British Art, and cause new beauties to spring from British exertions ! May their essence mingle with our blood and circulate through our being ; may we never paint a touch, or draw a line without instinctive reference to the principles of these divine productions. “ Look down upon Genius,” says Mr. Shee, “ and he will dwindle to a pigmy : look up to him, and he will rise to a giant.” But I say, Sir, look down upon Genius, and he will rise to a giant ; attempt to crush him, and he will soar to a God !

If the Academy, with such principles, is to be considered the leader of Art in this country, will the Arts ever take their place by the side of the Poetry, the Philosophy and the Architecture of the country ? Will not the Academies beginning to be formed at Bath, at Liverpool, and Leeds, and those already formed at Dublin and Edinburgh, be infected ? Indeed, if they consider the Royal Academy as a model, Heaven have mercy on high Art ! That they are so infected, or beginning to wander from the right road, a quotation from the *Liverpool Mercury* of August last, p. 51, in its account of their Academical Dinner, will clearly prove :— “ To esteem Art,” says the writer, “ as the passive embellishment of life, is to shew very little acquaintance with human nature ; that it is one of the most active agents in the improvement of mankind is eminently manifest :” all incontrovertible : “ but

it is not by *the superiority of individuals*, so much as by the general estimation which is at present perceptible, that the Arts are to be entitled to be considered as public benefits; the powers of Michael Angelo and Raphael, and of Corregio, commanded admiration, but had *less effect* on the manners of society than the milder and more *attainable* excellence of Reynolds, West, and Opie; or of those illustrious natives of this part of our dominions, Romney, Stubbs, Wilson, and Wright of Derby." And a little lower: "though he (the British artist) may not be able to produce such elaborate pieces (viz. as the works of those great beings to whom Greece and Italy owe their rank), "he has far more incitement to produce what is correctly natural and generally interesting." Were there ever such sentiments uttered? are they worth answering? No, certainly; but they must be answered, because contemptuous silence is not always the most effectual method of preventing the propagation of error. Inferring that the general excellence of Art is not owing to the superiority of great individuals, but to a great number of those whose excellence is more attainable because not so high? Inferring that those great works of those illustrious men, Michael Angelo, Raphael, and Corregio, have less effect on society than the more attainable excellencies of inferior artists! when the very reverse is the fact; for the higher and greater are illustrious individuals, the higher and greater will be the general excel-

lence of Art, and the deeper and more rooted the general feeling. If such principles are propagated among the rising youth of the country, it would be much better were they suffered to stumble out their own way ; for none of common sense are likely to be infected by such dangerous absurdity: if such are the principles of the Country Academies, it would be better for rising Art had they never emerged from that obscurity in which they before remained.\*

A man, in the early part of his existence, should impregnate his mind with principles and science, and not suffer himself to do any thing but what he can account for and do again. Rather suffer the imputation of tedious anxiety and dull stupidity, by carefully investigating, that you may one day give vent to your feelings with furious certainty, than for the childish gratification of hastening before the public, send your fancies into the world expressed with all the impudence of imbecile inexperience.

\* The sentiments delivered by Mr. Roscoe at the dinner, indeed, as might have been expected, shewed a right and elevated notion of things. He told the artists they ought not to expect patronage as a bounty, but as the result only of superior talent : and that no man should purchase a work for any other reason but because he approved it. A Mr. Earle endeavoured also to rouse them to a proper feeling, by saying, persevering and unremitting application were the only means of attaining excellence ; and hoped they would be all combined and unanimous, as well, without any other contention, than that of generous and friendly emulation.



rience. Much of the spirit of a first fancy may evaporate, and labour be too apparent : let it be so ; you are every day raising a fabric, that, according to the principles of things, will not easily fall, by choosing none but the strong bricks to lay at the foundation. Never be frightened from your plan, if it be the result of principle and meditation, by the remarks of unthinking folly ; or be urged to impatience to convince mankind of your talents, before you have, in some degree, perfected the acquirements necessary to express them. There are men who study nothing but anatomy, because anatomy is useful ; this is the abuse of acquirement : proceed ; if you proceed, you must arrive at last : you may be taken off in your journey, this is the chance of life ; but surely it is better, as there is chance, to be taken off after having done your best, than in the midst of unexecuted projects and promised amendment. You hear some students say of themselves, “ if they did not do it at once, they could never do it by study : ” if they *did* it at once, we should tremble at their inspiration, and relinquish the Art in despair. But when you may exhaust yourself, with pointing out error and exemplifying defect, to hear them talk, that unless they did it at once they could never do it by study, meaning, of course, that they have done it, is really lamentable. I have always observed, that those who affect not to study and investigate, do investigate in some degree : if it is absurd, why do it at all ? You

are an inspired man ; you are full of beauties ; you are pregnant with resources. Why do you look at a limb, at a head, or Michael Angelo, or the Greeks ? “ If I am a little defective,” say they, “ how many can find it out ? if I am ignorant, how many can discover it ? ” If *this* was the principle that actuated men of genius, who would ever have risen above mediocrity ? It is the refinement of things imperceptible to unscientific inexperience, that distinguish great men from other human beings ; it was by delicate beauties the Greeks have reached the top ; and the moderns will not equal or outstrip them, but by similar exhibitions of attentive investigation and deep research.

Painting conveys ideas, by form, colour, and light and shadow ; but colour, and light and shadow, without form, can do little : an exact knowledge of the forms of things is therefore necessary to express ideas clearly ; and the power of representing things exactly as they are, or ought to be on canvas, constitutes the painter. We all know how many fancies and visions, how many beautiful arrangements and refined expressions pass into oblivion in our youth, from the want of this power : it is this power we lag for, not ideas ; the sooner it is acquired, the happier and greater is the artist : yet it cannot be acquired but by never suffering an atom to remain uninvestigated and unresearched ; till at last all nature is laid open, all animated being is at his disposal, and under his control. The

moderns equal the ancients in facility, but do not so steep it in science, that it is not thrown away. Facility will come from mere mechanical repetition: the great principle is, so to educate your mind, that when execution rushes on your hand from habitual exercise, your mind may know *exactly* where to direct the fury of your hand. This is the great principle of Art; these are the moments of rapture every man of genius sees at the end of his labours: till this delightful, stupendous power is acquired, what miseries, what checks, what struggles must he not undergo; but if he have but the resolution to proceed firmly through them, then indeed will his reward be great! then, indeed, will his mind, impregnated with science, and his hand, fearless by practice, be enabled, as fast as visions float on his fancy, to shower them on his canvas with inspired profusion. Let the rising students, on whom the reputation of this country for greatness of Art depends recollect, that this power cannot be acquired but by acting on the same principle, from the first dawning of a wish to be an artist, to the last moment of life. In the first years of study, let them consider every figure they draw, as if their existence depended on its excellence; let them look and compare, scrutinize and alter: what they cannot see distinctly in shadow, let them carefully *examine* and *ascertain*; let them draw *exactly* what *they* see, and nothing more nor less; let them get a perfect knowledge of things as they are,

before they *presume* to alter the model before them, if but the thousandth part of a hair's point. I will venture to say, that if any thing will mislead promising talent, it is this senseless, vicious, impudent academic squareness, which has ruined or misled the hopes of half the academies of Europe. You will see these young would-be Michael Angelos of Art, square in, a smutty outline with charcoal, then scrawl in, the features with chalk, and dissect the body into various unintelligible parts, as if to shew their knowledge, when I have always remarked it exemplified their total ignorance; for there never was a division right; (one might gain something by a superfluous exhibition of *real* knowledge, but who ever became wiser by an ostentatious display of ignorance?) then make their knees, and ancles, and feet, as angular, and hard, and stony, as if they were building the Colossus at Rhodes: "Get a perfect knowledge of Nature as she is," says R. J. L. in the unrivalled first part of his Letter, "before you attempt to make her as she ought to be." "That *exquisite, masterly drawing*," says Burke, "which is the glory of the great School where you are, has fallen to the lot of few, perhaps to none, of the present age, in its highest perfection. If I were to indulge a conjecture, I should attribute all that is called 'greatness of style' to this exact knowledge of the parts of the body, of anatomy, and perspective; for by knowledge exactly and habitually, without the labour of parti-



cular and occasional thinking what was to be done in every figure they designed, they naturally attained a freedom and spirit of outline, because they could be daring without being absurd : whereas ignorance, if it be cautious, is poor and timid ; if bold, only blindly presumptuous. This minute and thorough knowledge of anatomy, and practical and theoretical perspective, by which I mean to include foreshortening, is all the effect of labour and use, in *particular studies*, and not in general compositions.” \*

Never suffer your youth to be an excuse for inadequacy ; if you do that at eighteen, which others have not done till thirty, you are the greater man. It is not unusual for young men to be sneered at for inexperience, when they commence great works, as if this had not been the misfortune of all men at first commencing life ; but it is the capability or incapability of conquering the consequences that distinguish the man of genius from the man of none. Consult Nature for every thing ; for though she will not always equal your wants, she will often surpass them ; and where there is chance, she is certainly worth the trial. Young students, at first commencing acquaintance with her, reject her often with boyish peevishness, complaining that she puts them out, because she does not immediately yield them assistance to their present particular want, not considering that she can never be a *sub-*

\* Barry's Life, vol. i.

*stitute*, but an *assistant*, and therefore not to be *discarded*, but *managed*, Why does she put them out? because it requires energy and thought to select her beauties and reject her defects; a man of genius will not suffer her to put him out; he will make Nature bend to him; he will force her into his service.

You say, Sir, that all the academical prizes, in all the Academies in Europe, may have spoiled many a painter, but have never made one; and you infer, the Directors of the British Gallery, by prizes, will only nourish indolence and pamper pride. The objections that make against the principles of the academical prizes of London and the rest of Europe, are not applicable to the British Gallery. In the Academy, so restricted are the students, that none of common feeling or common pride, will submit to them: first, the subject is given, then the size of the canvas is specified, then the figures are to be sixteen inches high; so that instead of the subject being a warm and unpremeditated conception, you are obliged to go, ox like, and yoke your feelings to it. Is it any wonder that such has been the result? But at the British Gallery you are entirely left to your own feelings, in every point of view: and if such a method be not likely to elicit genius (if it exist), I know not what method is. If the Directors make the pictures of one year a criterion for the next, and never suffer any pictures to carry off prizes on the year following, that are not

better, or equal to those preceding, Art *must advance*. But prizes, perhaps, are only fit for youth, to stimulate and excite them, till they are fit for employment. On this principle there should always be prizes regularly given to the rising youth, while the great system of employment should be still going on. When men have once given proofs of genius, so that they can be depended on, they should be at once employed, to adorn the empty spaces of our public buildings. Excellence, however, depends on the students : let them invincibly determine that success shall increase, and not weaken, their persevering efforts : that failure shall stimulate, and not depress them ; that misfortune shall rouse them, and oppression excite their indignation ; let them first *have an object*, and then pursue it with a keen, steady, unconquerable perseverance, even if the whole world should crumble in ruins about them, and they should be the only living beings left. With such feelings, their pride will not be nourished, or their indolence pampered ; with such an iron resolution, there will be no difficulty that “ grows in the veins of actions highest reared ” they will not conquer, no excellence within the scope of human ability they will not attain.

B. R. HAYDON.

ART. II. *A Speculation, whether Architecture be not rather an Invention of Art, than an Imitation of Nature.*

INSTINCT naturally leads every created being, to defend itself from the inclemency of the seasons ; and we have every reason to believe, that those subterraneous excavations which Nature herself had formed in the sides of rocks and mountains, afforded a shelter and retreat to the primitive races of mankind ; and that the cavern which received into its gloomy bosom the savage beast, found also an occupant in man.

But man, destined to be lord of the creation, remained not long on an equality with the beasts of the field. Reason, triumphing over instinct, soon pointed out for his adoption a way of life more commodious, as well as dignified, and we behold him quitting the obscure recesses of caves and caverns.

The next shelter to which we trace him was plain, but well adapted to his primeval simplicity. A spot of rising ground, surrounded with trees and thickets, was selected for his new dwelling-place, the boughs whereof, platted and interwoven, formed the roof and the sides. In this situation he felt himself better capable of enjoying the aspect of nature, and beheld, with emotions of delight, the morning and the evening sun rise and set upon his



humble habitation. At this point may we stop to observe the first ideas of building in their incipient and imperfect state; but in the gradual expansion and progress of those ideas, we shall be able very easily to distinguish between Art and Nature, and to perceive what powerful effects have been operated upon the latter, by the intervention of the former.

Nature, we have seen, furnished man with no other place of reception than cells and caverns; but that by the assistance of Art, the hut in which he might safely repose, was soon erected, and thus was Nature meliorated and improved. We may here observe, that the art of building is almost coeval with the real wants and necessities of man: but as in progress of time those wants and necessities became multiplied, vanity, and that restlessness which arises from enlarged desires, dilated his views, and he then applied himself towards the external beauty of his structure, as well as the internal display of taste, elegance, and refinement. To effect these designs, rules began to be established, in reference to solidity of construction, regularity of proportion, and splendour of decoration. In this regular progression of Art and Science, the common idea of a mere primeval building became absorbed in the more elevated notions implied by the term Architecture; and this word, or expression, we now apply not to the low-roofed cottage, but to the lofty turret, the civic edifice, or the regal palace. With regard to the

architect being a copyist of Nature, it must be allowed that his skill is in some measure derivable from that source. The artist has, for instance, done nothing but convert and fashion the rough and mis-shapen roof of the cavern, into a regular and polished dome ; its large apertures or outlets into doors, and its small fissures or chinks, into windows. Still further, when man began to be his own architect, in order to secure his retreat from floods and inundations, he elevated them above the natural level or surface, upon clumps of earth or piles of stone. Trunks of trees driven into this elevation, and platted, as before-mentioned, formed the contour or circumference, and furnished a support to the roof, which was made to slope and jut off at the sides and corners, to give currency to the waste waters ; the roof was further upheld by trunks of trees lashed to others, and laid upon them in an horizontal direction. From this uncouth and rude arrangement may, with great probability, be deduced the introduction of the solid pedestal, the column, and its entablature.

But here terminate the hints with which mere simple Nature afforded man. It was Art alone which dictated the formal construction of the roofs, the doors, and other parts ; it was her influence only which directed those agreeable proportions, and symmetrical beauties, which regulate the constructions of the spacious dome, the fluted column, and the majestic portico. Not Nature, but industry,

taught man to model the uncouth and mis-shapen stump, which in primitive times supported the roof of his habitation ; and industry at length gave birth to that Art, which introduced magnificence of design, uniformity of structure, and elegance of execution, and prescribed the form of those different orders of Architecture, upon which the eye of taste loves to dwell with so much pleasure and delight.

In order, however, to decide whether Architecture be not rather an invention of Art, than an imitation of Nature, we need only glance at a few of those leading acquisitions upon which depend the skill of the architect. He must, in the first place, be versed principally in mathematical knowledge ; secondly, physics, or, rather that part of it which regards the action of bodies operating relatively by their mutual weight and pressure, must also form no contemptible branch of his attainment : and from the combination of these two sciences must, I understand, result a third, technically termed “ construction,” which constitutes the principal part of the builder’s skill, and consists in executing with exactness and solidity whatever projection may be delineated upon paper. Guided by the rules which result from this threefold knowledge, have such stupendous fabrics been erected, as have for past ages been co-existent nearly with the world itself. In those countries, on the other hand, where the Arts and Sciences have made

but little progress, scarcely can any thing which they erect, resist for any period the torrent of an equinoctial rain. This would be far otherwise if the science contained in a solid erection were derivable from simple Nature, unaided by Art or Science. Nature furnished us with the quarry, but industry extracted from it the materials, with which Art constructed the immense pyramids of Egypt.

We must not here omit to notice how much we are indebted to Art for the invention of the numerous mechanical powers which enable the workman to elevate huge masses of stone to a considerable height. Having noticed these, and acknowledging them to be the result of human art and ingenuity, how can we consider Architecture to be an imitative Art? Whether any mischiefs have arisen by a deviation from pristine Nature need not now be enquired into; the uninformed and savage man might still, it is true, have continued to erect his humble habitations of repose, and have been indebted to no projections of Art for ease and comfort. Nature would have sufficed for that. But it is conclusive, that without the assistance of the Arts and the Sciences, the chieftains of Ancient Rome would have wanted triumphal arches to record their victories; her citizens would have had no amphitheatres; her emperors no palaces; her gods no temples.

Indeed the more we examine, in how very few particulars we are indebted to Nature for models of



imitation, and what a considerable accession of strength, beauty, and elegance, has been derived from Art, the less we shall hesitate in determining that Architecture is not (like the Art of Drawing for instance) an imitative Art, but rather an original discovery of human ingenuity; or at any rate, that its imitations of nature (if any) are so very faint, and far removed from the original, that it may safely be pronounced to have been an Art invented.

W. A.

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ART. III. *Decision of Character, the great requisite for a young Student of Historical Painting in England.*

*To the Editor of ANNALS OF THE FINE ARTS.*

SIR,

I TAKE the liberty of sending you a few extracts from Foster's admirable Essay "on Decision of Character;" and most earnestly recommend it to be learnt by heart by every young student who begins with the noble determination of reforming his country's taste.

The whole is worthy of the deepest attention; but I shall confine myself to those best adapted to our noble Art; which, if rightly followed, must lead to the most glorious results.

In the first Letter, the misery of indecision is thus excellently set forth.

“ A person of undecisive character wonders how all the embarrassments in the world happened to meet exactly in *his* way, to place him just in that one situation for which he is peculiarly unadapted, and in which he is also willing to think no other man could have acted with much facility or confidence. *Incapable of setting up a firm purpose on the basis of things as they are*, he is often employed in vain speculations on some different supposable state of things, which would have saved him from all this perplexity and irresolution. He thinks what a determined course he could have pursued, *if* his talents, his health, his age, had been different; *if* he had been acquainted with some one person sooner; *if* his friends were, in this or the other point, different from what they are; or *if* fortune had showered her favours on him. And he gives himself as much license to complain, as *if* a right to all these advantages had been conferred on him at his nativity, but refused, by a malignant or capricious fate, to his life. *Thus he is occupied—instead of catching with a vigilant eye, and seizing with a strong hand, all the possibilities of his actual situation.*

\* \* \* \* \*

“ Some men seem to have been taken along by a succession of events, and, as it were, handed forward in quiet passiveness from one to another,

without any determined principle in their own characters, by which they could constrain those events to serve a design formed antecedently to them, or apparently in defiance of them. The events seized them as a neutral material, not they the events. Others, advancing through life with an internal invincible determination of mind, have seemed to make the train of circumstances, *whatever they were*, conduce as much to their chief design as if they had taken place on purpose. It is wonderful how even the apparent casualties of life seem to bow to a spirit that will not bow to them, and yield to assist a design, after having in vain attempted to frustrate it.

“ One signal advantage possessed by a mind of this character is, that its passions are not wasted. The whole measure of passion of which any mind, with important transactions before it, is capable, is not more than enough to supply interest and energy to its practical exertions ; and therefore as little as possible of this sacred fire should be expended in a way that does not augment the force of action. But nothing can less contribute to vigour of action, than protracted anxious fluctuation, intermixed with resolutions decided and revoked, while yet nothing causes a greater expence of feeling. The heart is fretted and exhausted by being subjected to an alternation of contrary excitements, with the ultimate mortifying consciousness of their contributing to no end. The long-wavering deliberation,

whether to perform some bold action of difficult virtue, has often cost more to feeling than the action itself, or a series of such actions, would have cost; with the great disadvantage too of being relieved by none of that invigoration, which, to the man in action, would have sprung from the spirit of the action itself, and have renovated the ardour which it was expending. A person of decisive character, by consuming as little passion as possible in dubious meanings and abortive resolutions, can secure its utmost value and use, by throwing it all into effectual operation.

“ Another advantage of this character, is, that it exempts from a great deal of interference and persecution, to which an irresolute man is subjected. Weakness, in every form, tempts arrogance; and a man may be allowed to wish for a kind of character with which stupidity and impertinence may not make so free. When a firm decisive spirit is recognised, it is curious to see how the space clears around a man, and leaves him room and freedom. The disposition to interrogate, dictate, or banter, preserves a respectful and politic distance, judging it not unwise to keep the peace with a person of so much energy. A conviction that he understands, and that he wills with extraordinary force, silences the conceit that intended to perplex or instruct him, and intimidates the malice that was disposed to attack him. There is a feeling, as in respect of Fate, that the decrees of so inflexible a spirit *must*



be right, or that, at least, they *will* be accomplished.

\* \* \* \* \*

“ I have repeatedly remarked to you, in conversation, the effect of what has been called a ruling passion. When its object is noble, and an enlightened understanding directs its movements, it appears to me a great felicity ; but whether its object be noble or not, it infallibly creates, where it exists in great force, that active ardent constancy, which I describe as a capital feature of the decisive character. The subject of such a commanding passion wonders, if indeed he were at leisure to wonder, at the persons who pretend to attach importance to an object which they make none but the most languid efforts to secure. The utmost powers of the man are constrained into the service of the favourite cause by this passion, which sweeps away, as it advances, all the trivial objections and little opposing motives, and seems almost to open a way through impossibilities. This spirit comes on him in the morning as soon as he recovers his consciousness, and commands and impels him through the day with a power from which he could not emancipate himself if he would. When the force of habit is added, the determination becomes invincible, and seems to assume rank with the great laws of nature, making it nearly as certain that such a man will persist in his course, as that in the morning the sun will rise.

\* \* \* \* \*

“ As the conduct of a decisive man is always individual, and often singular, he may expect some serious trials of courage. For one thing, he may be encountered *by the strongest disapprobation of many of his connections*, and the censure of the greater part of the society where he is known. In this case, it is not a man of common spirit that can shew himself just as at other times, and meet their anger in the same undisturbed manner as he would meet some ordinary inclemency of the weather ; that can, without harshness or violence, continue to effect every moment some part of his design, coolly replying to each ungracious look and indignant voice, I am sorry to oppose you : I am not unfriendly to you, while thus persisting in what excites your displeasure ; it would please me to have your approbation and concurrence, and I think I should have them if you would seriously consider my reasons ; but meanwhile, I am superior to opinion, I am not to be intimidated by reproaches, nor would your favour and applause be any reward for the sacrifice of my object. As you can do without my approbation, I can certainly do without yours : it is enough that I can approve myself it is enough that I can appeal to the last authority in the creation. Amuse yourselves, as you may, by continuing to censure or to rail ; I must continue to act.

“ The attack of contempt and ridicule, is perhaps a still greater trial of courage. It is felt by all

to be an admirable thing, when it can in no degree be ascribed to the hardness of either stupidity or confirmed depravity, to sustain for a considerable time, or in numerous instances, the looks of scorn, or an unrestrained shower of taunts and jeers, with a perfect composure, which shall immediately after, or even at the time, proceed on the business that provokes all this ridicule. This invincibility of temper will often make even the scoffers themselves tired of the sport; they begin to feel that against such a man it is a poor sort of hostility to laugh. There is nothing that people are more mortified to spend in vain than their scorn. Till however a man becomes a veteran, he must reckon on sometimes meeting this trial; and I instantly know—if I hear him anxiously reply, to an important suggestion of any measure to be adopted. But will they not laugh at me?—I know that he is not the person whom this essay attempts to describe. A man of the right kind would say, They will smile, they will laugh, will they? Much good may it do them. I have something else to do than to trouble myself about their mirth. I do not care if the whole neighbourhood were to laugh in a chorus. I should indeed be sorry to see or hear such a number of fools, but pleased enough to find that they did not consider me as one of their stamp. The good to result from my project will not be less, because *vain and shallow minds*, that cannot understand it, are diverted at it and at me. What should I

think of my pursuits, if every trivial, thoughtless being could comprehend or would applaud them, and of myself, if my courage needed levity and ignorance, for their allies, or could shrink at their sneers?

“Milton’s Abdiel is a noble illustration of the courage that defies scorn.

“But in some of the situations where decision of character is to be evinced, a man will be threatened by evils of a darker aspect than disapprobation or contempt. He may apprehend serious sufferings: and very often to dare, as far as conscience or a great cause required, has been to dare to die. In almost all plans of *great enterprise*, a man must systematically dismiss, at the entrance, *every wish to stipulate for safety with his destiny*. He voluntarily treads within the precincts of danger; and though it is possible that he *may escape*, he *ought to be prepared with the fortitude of a self-devoted victim*. This is the inevitable condition on which heroes, travellers, or missionaries among savage nations, and reformers on a grand scale, must commence their career. *Either they must allay their fire of enterprise, or they must hold themselves in readiness to be exploded by it from the world.*

\* \* \* \* \*

“Various assignable circumstances may contribute much to confirm the character in question. I shall just notice two or three.

“And first, *opposition*. The passions which inspire men to resistance, and sustain them in it, such



as anger, indignation, and resentment, are evidently far stronger than those which have reference to friendly objects ; and if any of these strong passions are frequently excited by opposition, they infuse a certain quality into the general temperament of the mind, which remains after the immediate excitement is past. They continually strengthen the principle of re-action ; they put the mind in the habitual array of defence and self-assertion, and often give it the aspect and the posture of a gladiator, when there appears no confronting combatant. When these passions are felt by the man whom I describe, it is probable that each excitement is followed by a greater increase of this principle of re-action than in other men, because this result is so congenial with his naturally resolute disposition. Let him be opposed then, through the whole course of an extended design, or in the general tenor of his actions ; and this constant opposition would render him the service of an ally by corroborating his inflexibility. An irresolute mind, indeed might be quelled and subjugated by a formidable kind of opposition ; *but the strong wind which blows out a taper, augments a powerful fire, if there is fuel enough, to an indefinite intensity.*

“ I believe you will find in fact, that many of the individuals most eminently decisive in conduct, have made their way through opposition and contest, in which they have acquired both a prompt acuteness of faculty, and an inflexibility of temper,

which even strong minds could not have attained in the tame security of facile friendly coincidence. Very often however, it is granted, the firmness matured by such discipline, is accompanied, in a man of virtue, with a Catonic severity, and in a mere man of the world, with an unhumanized repulsive hardness.

“ *Desertion* is another cause which may conduce to consolidate this character. A kind mutually reclining dependence, is certainly the happiest state of human beings ; but this necessarily prevents the developement of some great individual powers which would be forced into action by a state of desertion. I lately noticed, with some surprise, an ivy, which being prevented from attaching itself to the rock beyond a certain point, had shot off into a bold elastic stem, with an air of as much independence as any branch of oak in the vicinity. So a human being, thrown, whether by cruelty, justice, or accident, from all social support and kindness, if he has any vigour of spirit, and is not in the bodily debility of either childhood or age, will instantly begin to act for himself with a resolution which will appear like a new faculty. And the most absolute inflexibility is likely to characterise the resolution of an individual who is obliged to deliberate without consultation, and execute without assistance. He will disdain to concede to beings that have rejected him, or to forego a single particle of his designs or advantages for the sake of the opinions or the will of all the world. Himself, his pursuits,

and his interests, are emphatically his own. "The world is not his friend, nor the world's law," and therefore he becomes regardless of every thing but its power.

\* \* \* \* \*

"If his judgment is *really* decided, let him *commit himself irretrievably by doing something which shall compel him to do more, which shall necessitate him to do all.* If a man resolves, as a general intention, to be a philanthropist, I would say to him, Form some actual plan of philanthropy, and begin the execution of it to-morrow, (I should say *to-day,*) so explicitly, that you cannot relinquish it without becoming despicable even in your own estimation. If a man would be a hero, let him, if it is possible to find a good cause in arms, go instantly to the camp. If a man would be a traveller through distant countries, let him actually prepare to set off. Let him not still dwell, in imagination, on mountains, rivers, and temples, but give directions about his remittances, his clothes, or the carriage, or the vessel, in which he is to go. Ledyard surprised the official person who asked him how soon he could be ready to set off for the interior of Africa, by replying promptly and firmly, 'To-morrow.'"

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Thus far Foster ; to which I would add, that if a youth feels the impulse to be a great painter, let him begin *instantly* ; let him instantly make the most of his situation. A young man of real

feelings cannot help being acted upon by the objects around him, whatever they be, or wherever he be.\* They are only pretenders, who are continually deferring *till* they come to London, *till* they can get into the Academy, *till* they have got larger apartments, *till* their taste is improved, and they had better add, *till* the climate be warmer, *till* the people can do without fires, so that there may be no smoke or fog.

Whatever may be difficulties in this country, they will fly before decision ; and let every young man be assured of this, that when once he has *proved* his genius and the firmness of his character, there is no country in which he will meet with such friends as in England.

Let every youth look on all moderns with suspicion : the only certain beacons are those great men who have been sanctioned by the approbation of ages, Raphael and Michel Angelo : collect every thing they did, dwell on them, muse on them, dream on them, in conjunction with Nature. Raphael for expression, composition, and purity of taste ; Michel Angelo for elevation and grandeur ; Titian for colour and dignity of portrait ; Corregio for those divine, momentary beauties of simple expression, which pass like sun-beams ; Paul Vero-

\* If seized with the inspiration in the midst of the sandy deserts of Africa, let him begin at once to study the colour of the sand, draw all the palm-trees he may meet in his dreary wandering, and master the expressions and actions of the first Lion he encounter, regardless of all danger.



nese and Rubens for handling and management, in colour, and light, and shadow ; and Rembrandt for surface and body : make these your constant stimulators to perfect your divine Art, in union with Nature ; let them stimulate your own faculties to go further than they have done, and not to *copy* them only. Consider yourselves happy in coming at a period when nothing but what is extraordinary will excite attention ; let this excite you all to the highest pitch, and push you to make every exertion, and strain every nerve till it cracks, rather than suffer your country to remain inferior, and its character for genius in Art to be the doubt of foreign nations. It remains with the rising young man of the present period to rescue it from this stigma ; and to convince the world, that England is as capable of blazing in Art, as she has already done so gloriously, in every thing else, where genius can be exemplified.

Ground yourselves *thoroughly* in your Art ; make yourselves first master of the *means* ; touch not the brush till you have dissected and drawn the body, and studied perspective at least a year ;\* you may then defy the difficulties of life and smile at opposition.

I am, &c.

B. R. H.

\* And when you are qualified to paint, begin a picture, and make accurate studies in chalk of every head, hand, and foot ; so that your mind may comprehend your intentions, and that you may paint with certainty and knowledge.

ART. IV. *On the last Exhibition at the Gallery of  
the British Institution, Pall-mall.*

*To the Editor of ANNALS OF THE FINE ARTS.*

SIR, *London, Nov. 21, 1816.*

I WAS sorry to read in your last Number the opinions of a correspondent who calls himself "A PAINTER,"\* as I consider the Directors of the British Institution entitled to the thanks of every artist for their late exhibitions; and so far from thinking with him, that it enhances the powers of the picture-dealers, I am of opinion, that the taste of the public, improving by the display of true excellence, they will find it more difficult to dispose of the wretched forgeries which they dignify with the names of the old masters: it also teaches the modern painter, that *finishing* is a necessary branch of his Art, a fact which many of them are unwilling to admit; and it gives the young students an opportunity for improvement that has long been

\* Although our opinions do not entirely coincide with those of our respectable correspondent who signs himself "a Painter," as we intimated at the time; yet as they were conveyed in proper language, we felt bound to insert them, as we shall all others, whether differing or agreeing with us or our principles; but our opinions go much farther with Mr. Bailey, than the "Painter;" although we cannot be "sorry" with him at the appearance of his Letter, particularly since it has elicited this reply. ED.

wanting. I cannot agree with him that our Government manifests a decided apathy towards Art; on the contrary, I think they begin to perceive, that by encouraging the Fine Arts, they promote the real interest of the nation: have not our Government lately purchased the Elgin Marbles? and have they not voted National Monuments, to commemorate the Battles of Waterloo and Trafalgar? which, if carried into execution with magnificence, worthy the occasion, and not cramped by any narrow and mistaken notions of economy, will transmit to posterity the merits not only of our heroes, but our artists, and prove a lasting benefit to the British nation, by ornamenting the capital, becoming an object of attraction, and I hope of admiration: for France has gained considerably more by the Triumphant Arch in the Place de Caroussel, than it cost her to erect it; and I hope our monuments will not sink in comparison. I am perfectly of opinion with your correspondent, that the British school need not shrink from a comparison with the old masters of any age; and I dare say Mr. Wilkie did not feel any alarm when the works of Teniers were submitted to the public last year; nor fear that his former patrons were going to desert him. No, Sir, it is *not the man of genius, the real Artist, that fears the effects of such Exhibitions*; he views them with pleasure, and feels his bosom glow with emulation, instead of dreading that the eye of his patron will become more correct: and that he will be

better able to discriminate for himself, and detect hasty finishing or bad drawing, than formerly. I would therefore advise the “Painter” to study the various beauties of the Collection, and be grateful to the Directors for enabling him to do so, and not be under any apprehensions of the picture-dealers, if they do not employ painters of *superior abilities to himself* in their fabrications.

I am, Sir,

yours obediently,

JOHN BAILEY.

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ART. V. *A Letter to JOHN NASH, Esq. on the Architectural Improvements now making under his Direction, between Carlton House and the Regent's Park. By an Architect.*

“ Simple en étoit la noble Architecture,  
Chaque ornement en sa place arrêté,  
Y sembloit mis par la nécessité ;  
L'art s'y cachoit sous l'air de la nature,  
L'œil satisfait embrassoit la structure,  
Jamais surpris et toujours enchanté.”—

SIR,

As an humble professor of that Art, in which you have such extensive practice and influence, I take leave to address a few observations to you, dictated by no sense of disrespect, but by a high



feeling of the importance of a pure taste, to the fame of our country : which feeling is of the more consequence in our noble Art, than in either of her more delicate sisters, as being more lasting, and perpetuating the fame or disgrace of a good or bad taste in a greater degree.

Your official situation, Sir, renders you a leader in Art, and as the successor of Wren, Chambers and Wyatt, the quantity and publicity of your works must have a great and lasting influence on the taste and character of high Art, particularly in Architecture ; for if the fountain head is pure, so will be the lesser streams. The Parthenon and the Poikile, the Temple of Theseus and the Erectheum, produced the sculptures of the one, and the pictures of the other, in the self-same style, and “produced fruit after their kind ;” for the pure, the divine taste of the architect, refined that of the painter and of the sculptor.

Shall we expect such fruit from the style you are so unhappily reviving? a style which all the best critics thought, and fondly hoped, and which, but for you would have been, consigned to the tomb of all the Capulets. It matters not to me, Sir, whether the details of your works are bad from choice, or carelessness ; for the whole, as wholes, are in general admirable, the character of your designs being like those of Vanbrugh, more painter-like and picturesque, than most of your cotemporaries ; but alas, Sir, the detail, the parts, the

alphabet, the orthography of our Art, in your hands is defective, is graceless, and, like Vanbrugh's, is cumbrous and inelegant ; as unproductive of its intention, as if the poetry of a Byron or a Southey, were sent out into the world, with (if it were possible) defective grammar and bad orthography.

Little, Sir, was it expected after the introduction of the fine forms and pure proportions of Greece, by Stuart, Revett, Pars, Wilkins and others, who have revelled in the pure streams of Attic elegance ; that Batty Langley and Payne, would at this time, aided by the powerful talents of a Nash, have substituted the sophisticated spoliations of Roman barbarism for Grecian splendour and purity.

It is of little consequence, Sir, as I have before said, whether these defects are the results of choice or indifference. An able defender of your's attributes them to the latter ; and says, that while you compose a grand whole, you care not what master's proportions you adopt. " A Doric is a Doric," says this critic, and an Ionic an Ionic, whether Greek or Roman ! and the gentlemen who employ us, neither know nor care for the difference. But, Sir, they *should* know, and it is by such men as you, who have the lead, that they should be taught ; I must at present follow, and perhaps my employer may dictate ; but he shall never force me to compile mongrel edifices of his own bad taste, the shame

of which must for ever attach to me. No, Sir, even I, with whom commissions are rare, compared with you, would throw up any, rather than be so shackled : but it is for such as you, Sir, to point out even where you can't reform, and where you cannot lead, reject. The Surveyor General, the Architect of the Prince Regent, will be followed ; his taste, good or bad, will, for a time, be in fashion ; therefore the style you adopt is of more consequence than may at first appear.

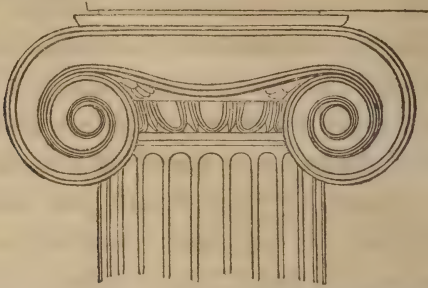
A Doric, I grant, is a Doric, and an Ionic an Ionic, whether from the Parthenon or the Colosseum, whether from the Temple on the Ilyssus, or the Theatre of Marcellus, from the Temple of Concord, or either of the Temples of Minerva Polias. But Roman Architecture, the Roman heresy, I would call it, knows neither ; those mongrels which they have dignified with these names, are like children stolen by gipsies, disfigured and misnamed. That there is a difference let the discerning judge, and it will require but a slightly practised eye to discriminate ; it is as great and as distinguishable as the flavour of wines to the refined palate, as the racy flavour of Champagne or Burgundy, or the delicate shades of difference between the Chateau Margot and the Vin de Grave, contrasted with the lusty flavour of old port and hock, or the mawkish insipidity of elder or of currant wines. To such refined, unvitiated, or naturally

pure tastes, I would refer the cause ; for I would no more submit to the opinions of one of Batty Langley's bench-mates, for pure taste in fine art, than choose wines on the taste and recommendation of a dram-drinker. To such refined tastes I appeal ; even if they know no more of the art than to distinguish at sight an ovolo from\* an echinus, which it would appear to your friend just mentioned, are synonymous, in use, and therefore in beauty. Let us compare *the* Doric, that is, of any pure Greek specimen of their best days (for instance, of the Parthenon, the Theseum, or the Propylea, all differing in dimensions, proportions, and members, but not in character ; in which most essential quality lie the errors of the Roman school) with the very best of the Roman pseudo-specimens, suppose your's on the south side of the Opera-house ; or for the Ionic, compare the pure example from the little Temple on the Ilyssus near Athens, with the one which you have used opposite Carlton-house, to say nothing of the omissions you have made of essential component parts, and grand divisions of the order.

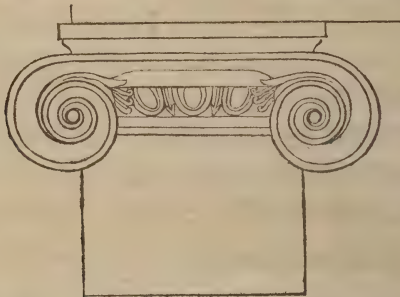
\* It may, perhaps, be necessary to explain to the unprofessional reader, that the echinus in Greek architecture (which is the contour of a parabola, or some similar figure) is always altered in the Roman style to an ovolo, or quarter-round, as the bench-mates call it.



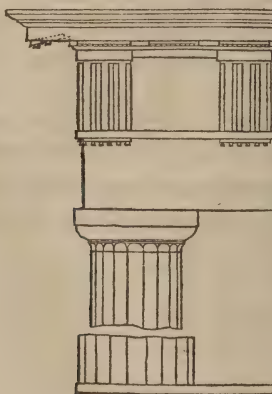
Look, impartial judges, I would say, on this picture, from ancient Greece.



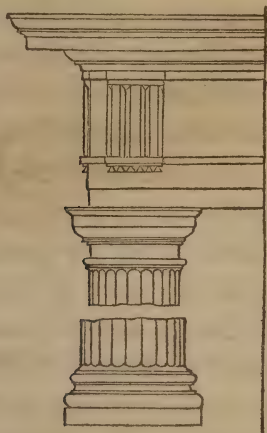
And on this, from the Roman reformation.



Or on this Athenian specimen.




And on this Roman embellishment.



Without referring to even more splendid, though not more characteristic or beautiful examples of the temples of Minerva Polias, or the Erectheum at Athens, and others. Again I would ask, can you prefer the

Roman egg and anchor 

so elaborately laid down, and geometrically explained, by Gibbs, and Batty Langley, to that of the more ancient, more beautiful, but later known

specimens  from Athens, the princely prototypes of the Roman mongrels.

Chambers, you may say, and Wren ; perhaps you may add, Palladio and Perrault, all used, beautified and simplified the Roman ; true ; but they had not seen, nor known the Grecian ; they selected the most beautiful of the known specimens ; they divested them of the extraneous ornaments of the

Colosseum, of the Theatre of Marcellus, of the Temple of Concord, and made them approach the *simplicity*, though they missed the *character*, of the Greek. No two things differ more than the Greek and Roman creed of the orders ; beautiful spirals, lovely contours composed from ellipses, parabolas, hyperbolas, and other conic sections, selected from the higher mathematics by the greatest mathematicians, compose all the parts of the one ; clumsy quarter-rounds, circular and bolstered cima rectas and reversas, struck by a pair of carpenter's compasses, the other ; the geometry of Euclid was as incapable of improvement by any of his successors, as the architecture of the days of Pericles by the mechanics of the time of Marcellus, Trajan, Constantine, or Dioclesian.

Your crime, Sir, for it is a crime in the realms of Art, and a misdemeanour against good taste, is that of raising the Roman heresy from its just excommunication, to the detriment of Grecian orthodoxy.

One of the admirers of your style, asked me lately, whether I would prostrate myself and blindly worship the Greeks, when a due admixture of the aridity of the one with the profusion of the other, would give so much more elegant a result ? as for instance, a Grecian Doric column with the Roman Attic base, such was his phrase, which is part of the phraseology and nomenclature of the Batty Langley school. If this were true, if such an

union would produce such an effect, and such a superiority, I would fall down and worship *him*. No, Sir, never was there a more unnatural union proposed ; this would be to be wedded to a corse ; oil and vinegar have a greater affinity ; it would be to incase a diamond in lead :

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Non possum ferre, Quirites,  
Græcam urbem. Juv. Sat. iii.

Wren and Chambers, it has been said, were men of a refined taste, and the latter had seen enough of Grecian architecture justly to abandon such an ancient absurdity, such a primeval baldness, and to attach himself to the later improvements of the Romans. Yes! what had he seen? perhaps, only the delusions of Piranesi for the former, contrasted with his exaggerations of the latter. This artist, with all his talent and genius, has deceived many a warm imagination, and brought an unmerited contempt on the sterling and magnificent ruins of ancient Rome ;

Roma quanta fuit ipsa ruina docet.

Or, perhaps he learnt his Greek through the pert Frenchman Le Roy's inventive blunders of the remains of Athenian Greece. Let it be remembered, that Wren was not regularly inducted in Architecture as a fine art, although, as a science, it had opened to him all its riches ; he was, perhaps, the greatest mathematician and *constructive* architect of modern times ; of which the mechanism



of St. Paul's Cathedral, one of the most perfect models of construction in existence, the spire of Bow church, the little beauty of St. Dunstan's in the East, the turret-crowned towers of St. Michael, Royal College Hill, St. Stephen's Walbrook, and Garlick Hill, among many others, are incontrovertible proofs. Wren, a mathematician, an astronomer, a natural philosopher, a scholar, an amateur in architecture, was wisely selected to fill the very important office of His Majesty's Surveyor General; knighthood became necessary to divest him of his learned title, and to convert Dr. Wren into the more courtly Sir Christopher; and study, he felt, was as necessary to change the able mathematician into the tasteful architect, and on the solid foundation of his skill in science, to raise the edifice of a pure taste in the Fine Arts. This his intelligent mind and great self-knowledge, well knew; he therefore prepared himself for his new vocation, and learnt from Vitruvius to seek for purity of style in Ancient Greece, which he proposed visiting after Rome. Without this visit to the land of taste, elegance, and sound principles, his great and productive mind would still have succeeded; but he commenced his proposed travels, and, unfortunately, reached no further than Paris, where he contaminated his style, with the puerilities of the French modification of the Roman school. From Paris he was ordered home, in consequence of the Fire of London, to re-build the desolated

city, and hence all his works partake of the French school. Here are subjects for reflection: had Wren, the highly-gifted Wren, visited in those days, and studied, the Parthenon, with Phidias for his guide, with Stone\* for his builder, and Gibbons\* for his carver, what would not our metropolis have boasted now? what would not have St. Paul's, with all its excellencies of design and execution, have been, had, to all these excellencies, been added the purity of taste of the architecture and sculpture of Athens: he would have been the greatest architect the world ever knew. Yet this dawning of taste, this bright sun-shine of purity, you would cloud with the mists of Scamozzi and the Italian school. You would render null and void the labours and rich importations of Stuart, Revett, Pars, Wilkins, Smirke, the invaluable accession of the Elgin Marbles, and go back to the days before we were blessed with their knowledge. But to return: in construction, in invention, in skill, in science, Wren stands pre-eminent; but in the Fine Arts, in taste, in decoration, he by no means excels. What can be excused in him, cannot be pardoned in a Surveyor General of the present day; nor should the clumsy ponderosities of the Roman school, or even the purer taste of Chambers, who may be called the Palladio riformato of his day, nor designs that would scarcely admit their author as a probationer, much less a student, in our ill-constructed, and

\* The master mason and principal carver at St. Paul's.

worse-governed Royal Academy, be now seen issuing from the office, and backed with the authority, of His Majesty's Surveyor General.

Such, Sir, are the undisguised sentiments of one who highly respects you in every respect, but has a greater value for the Fine Arts of his country.

I have the honour to be, Sir,

your very obedient servant,

PHILOTECTON LONDINENSIS.

## REVIEW OF NEW BOOKS, PRINTS, AND OTHER WORKS OF ART LATELY PUBLISHED.

### ART. VI. NEW BOOKS ON ART LATELY PUBLISHED.

*The History of the Royal Residences of Windsor, Frogmore, Hampton Court, Kensington and St. James's Palaces, Buckingham-house and Carlton-house: illustrated by One Hundred highly finished and coloured Engravings, Fac-similes of the original Drawings, by the most eminent Artists, representing principally interior Views of these magnificent Dwellings; and dedicated, by permission, the first volume to HER MAJESTY THE QUEEN; the second to HIS ROYAL HIGHNESS THE PRINCE REGENT; and the third to HIS ROYAL HIGHNESS THE DUKE OF YORK.* W. H. Pyne. London, 1816.

FOUR Numbers of this series of imitative drawings, consisting of four plates in each Number, have just appeared. Among the works lately published, few possess more general interest and information; as Mr. Pyne and his artists have been admitted to delineate the most private apartments of

the palaces, which are rarely seen by the public ; yet have claims, from various associations, to notice and regard. We here view the domestic grandeur of our ancestors ; the habits of our monarchs and their families ; the improvements and refinements of modern life, from the Dutch fashion of William of Nassau, to the purer taste of the present age. We are here introduced into the various apartments of Windsor, Kensington, Hampton Court, and the tastefully splendid rooms of Carlton-house. The artists who have executed the drawings of the Parts before us are, Messrs. Wild, Stephanoff, and Catermole, of which fourteen are by Mr. Wild, and one by each of the others. Nothing can surpass the fidelity of the perspective, or the beauty of the chiaroscuro and colouring ; and the fac-similes produced by aquatinting and colouring, are as near to the drawings as Art can make them. They have all the appearance of being coloured from nature ; and the effect of the mirrors and cut glass chandeliers in Mr. Wild's drawings, are proofs of the excellence of this mode of study, which no rule, no law, no other way than by copying the effect before you, can produce. The descriptive part teems with anecdote and historical facts, relative to the Arts, manners, customs and personages connected with the subjects of the plates, written in a plain, unaffected, and easy style. We cannot but express the pleasure we have received from this work on every account ; but particularly as it must raise us in the opinion of foreigners, and relieve us from some part of the odium of want of splendour in our royal palaces, which is in a degree true ; but they will here perceive no want of that truly English quality, comfort, accompanied by taste and elegance. The crimson drawing-room and anti-chambers at Carlton-house, are fine specimens of excellence in water-colour painting, a branch of Art in which we now peculiarly excel. We feel confident in expressing our opinion, that no nation in Europe equals the artists of Great Britain for truth of drawing and colouring, perspective, chiaroscuro



and shadowing; and we cite this work, among others, as one of our strongest proofs.

*Picturesque Views and characteristic Scenery of British Villas, in a Series of coloured Prints, in imitation of Drawings, of Views of the principal Palaces, Noblemen's Mansions and Gentlemen's Seats throughout Great Britain. Engraved in Aquatinta, by ROBERT HAVELL, from original Drawings taken on the Spot. By WILLIAM HAVELL, and other Artists. Colnaghi and Co. and Arch, for the Proprietors.*

THIS work is in the same class as the last, consisting of a series of imitations of drawings, but wholly confined to the exterior and surrounding scenery of British villas, mansions and palaces; which do not require the high finish or laboured delineation of interiors, yet they possess beauties of a different, and almost opposite description. Among those here presented, and of which, as Englishmen, we feel pride in seeing, are, the truly royal palace of Windsor and its enchanting scenery; the noble mansion of Longleat; the elegant and classical house at Wanstead, and other splendid embellishments of our soil.

The landscape and appearance of different modifications of light and shade, sun-shine, mist and other accidental effects, are represented in a masterly style; but the architectural detail of Wanstead-house might have been more correct; nor has the engraver been deficient in his department, in producing excellent fac-similes of good drawings.

Mr. William Havell having left England as draughtsman to the Embassy to China under Lord Amherst, other artists are now employed to complete the series, which we are informed is now under the management of Mr. Britton, whose judgment in selecting able artists, and of punctuality in his engagements with the public are well known, and give assurance of an able and faithful continuance of the work.

*Fragments on the Theory and Practice of Landscape Gardening, including some Remarks on Grecian and Gothic Architecture, collected from various Manuscripts in the possession of the different Noblemen, for whose use they were originally written ; the whole tending to establish fixed Principles in the respective Arts. By H. REPTON, Esq. assisted by his Son J. ADEY REPTON, F. A. S. Taylor, 1816.*

MR. REPTON's former work, entitled "Observations on the Theory and Practice of Landscape gardening," having been long out of print, another edition was consequently expected. The present volume is therefore presented under a new title ; but neither in continuation or contradiction of the former, and elucidated by new and more beautiful examples, in confirmation of the author's former principles in the theory and practice of landscape gardening. He informs us, that these fragments are selected from more than four hundred different manuscript reports, and justly remarks, that landscape gardening is the only Art which every one professes to understand, and even to practise, without having studied its rudiments. The following observations are so true, that we cannot refrain from the pleasure of transcribing them. "During the last ten years, the Art of landscape gardening, in common with *all other Arts* which depend on peace and patronage, has felt the influence of war and war taxes, which operate both on the means and the inclination to cultivate the arts of peace ; these have languished under the impoverishment of the country, while the sudden acquirement of riches by individuals, has diverted *wealth* into new channels ; men are solicitous to *increase* property rather than to *enjoy* it ; they endeavour to improve the *value* rather than the *beauty* of their newly-purchased estates. The country gentleman in the last century took more delight in the sports of the field, than in the profits of the farm ; his pleasure was to enjoy in peace the venerable home of his ancestors ; but the necessity of living in

camp, and the habit of living in lodgings or watering-places, have of late totally changed his character and pursuits; and at the same time, perhaps, tended to alienate half the ancient landed property of the country."

The plan of the work is necessarily desultory, the author has therefore called his chapters, which title would promise some connection, "Fragments;" and has accompanied them with exemplifications of rural architecture, symmetry, fences, dates of buildings, castles, unity of character, windows, gothic outlines, colours, interiors, villas, combinations, contrasts, aspects and prospects, variety, lodges and cottages, water fences, &c. &c.

Mr. Repton has the merit (if not of infallibility in his theories) of being the first able practitioner, who has written well on this interesting subject, and has also embellished his country with many beauties. With the assistance of his son, who is an able and classical architect, he has now presented that union of architecture with landscape decoration, that former works have wanted. His theories have stood the test of time, and have been realised by practice; and the beautiful compendium of fragments that he has here given us, lays open the whole theory and practice of his Art, with many valuable notes and criticisms on his former opinions, which he candidly examines, and as candidly impugns or confirms. The work is a valuable addition to the library of the amateur and artist in general, as well as to the architect and landscape decorator in particular.

*The Elgin Marbles from the Temple of Minerva at Athens: on Sixty-one Plates, selected from "Stuart's and Revett's Antiquities of Athens;" to which are added the REPORT FROM THE SELECT COMMITTEE to the House of Commons respecting the Earl of Elgin's Collection of Sculptured Marbles, and an Historical Account of the Temple.* Taylor, 1816.

THIS publication, as its title imports, is a selection with additions, from the valuable plates of Stuart's and Revett's

Antiquities of Athens, arranged in a quarto form. The additions are two finished etchings of the Ilyssus and the Theseus, and two engravings of the horse's head, from drawings by Mr. Chantrey; an account of the Temple, and a copy of the Report from the Select Committee, which make a useful and interesting work at a cheaper rate, and with greater expedition, than if all the drawings and plates had now to have been executed; besides which, they possess the advantage of being shewn as they were in Stuart's day.

They who are acquainted with the works from which those plates have been selected, can duly appreciate their value; and to others, we feel it our duty to state, that they will find them abundantly satisfactory and explanatory, and that Mr. Taylor deserves our thanks, for thus speedily compiling so authentic a work, on one of the most valuable accessions in Art, that have been imported into this country since the reign of Charles the First.

*Portraits of CELEBRATED PAINTERS, engraved by JOHN CORNER, with authentic Memoirs from established Authorities, dedicated by permission to HIS ROYAL HIGHNESS THE PRINCE REGENT. Parts I. II. and III. Longman and Co. and Lackington and Co., for the Engraver, 1816.*

THE proprietor of this work, a line engraver of considerable talents, has employed his burin on a valuable and praiseworthy undertaking, in which he has given engravings of a series of celebrated painters from authentic portraits, mostly by themselves. Under each portrait, which is  $5\frac{3}{4}$  in. by 4 in., he has introduced a miniature engraving from some celebrated picture of the painter whose portrait is above; and to each he has added a short biographical account of each subject. The first Number contains Portraits and Lives of Vandyck, N. Poussin, Both, and Giorgione; the second Lanfranc, Snyders, Titian, and Domenichino; and the third,



Pietro da Cortona, Sir Peter Lely, Pordenone, and Jacob Jordaens.

Mr. Corner has executed his task, as far as he has at present gone, with ability; his line is clear, his texture harmonious, his drawing faithful, and general effect pleasing. The work, although complete in itself, will furnish excellent portraits to illustrate Vasari, Pilkington and other lives of celebrated painters.

*The History and Antiquities of the Abbey Church of St. Peter Westminster, with architectural and graphical Illustrations by J. P. NEALE. Longman and Co. Taylor, and other Booksellers, and Mr. Neale, the Proprietor.*

*Part I.*

MR. NEALE, one of our most skilful painters in water-colours, has in this publication commenced a work that will do honour to us as a nation, for our great perfection in the graphic Arts; we therefore hail his work with pleasure, and wish him the most complete success. It is his intention to complete this work in ten such Parts as that before us, each containing five plates; for the engraving of which he has engaged the most eminent line engravers of the day, whose names he gives in his prospectus; and the whole of the drawings will be executed by himself. This must ensure success in the graphical department; and he has entrusted the literary portion to Mr. Brayley, whose celebrity and experience in topographical literature give assurance of the research and ability with which it will be executed. It now remains to speak of the present Number. The plates are executed with fidelity and great beauty of effect; yet the architecture and sculptural details are most correctly displayed, and the lineal and ærial perspective delightfully effective; some of them, particularly the view in the chapel of St. John the Baptist, shewing the tombs of Bishop Ruthall, Abbot Flaccet, &c. and the view of the north transept and aisle, abound with sentiment and

the truest feeling; they are in a most painter-like style, and will form admirable studies for back-grounds. It is not doing more than justice to say, that if the continuation equals the present Number, it will be the best illustration of our venerable abbey that has yet been published.

*A Descriptive Catalogue of the Antique Statues, Paintings, and other productions of the Fine Arts that existed in the Louvre at the time the Allies took possession of Paris, in July, 1815; to which are added useful Hints to those who intend to visit the memorable Field of Waterloo.* Pillans, Edinburgh; Underwoods, London, 1816.

SINCE the restoration of the works of Art, which formerly composed the Napoleon Museum, to their former owners, and the interdiction of all reminiscences of the Ex-Emperor, a short catalogue of its contents has become an object of curiosity, and of some value. The work before us is a tolerably faithful translation of the titles only, from the larger catalogues in a pocket form; but appears to be by some one who is either not much acquainted with the names of artists, or prefers the monkey-like chattering of the French language, to the more sonorous tones and correct orthography of the Italian; as he calls Correggio *Correge*, Giulio Romano *Jules Romain*, Guercino and Domenichino, *Guerchin* and *Domeniquin*: besides which, we are treated with *Carrache*, *Espagnolet*, *Primatice*, *Pietro de Cortone*, &c. &c. The inscription on one of the antique marbles is given as KAEOMENHK KAEOMENOTK, instead of KAEOMENHΞ KAEOMENOTΞ; which should be corrected in a future edition. With these exceptions it is a useful little work, particularly as the present situation of most of the articles is given, where it could be authenticated.

*The Adventure of Hunchback, and the Stories connected with it, (from the Arabian Nights Entertainments), with illustrative Prints, engraved by WILLIAM DANIELL, A. R. A. from Pictures painted by ROBERT SMIRKE, R. A. Pyne, Nassau-street, and the Engraver.*

EVERY one at all acquainted with English Art, must remember the exquisite style of aquatinting used by the engraver of the present work, in numerous specimens of landscape, architecture, and natural history; a style of engraving, if it may be so called, that we should never have thought of honouring as meritorious in art, or beyond that of mere utility for cheapness of illustrating certain subjects; but Mr. W. Daniell in Wood's Zoography, in his Indian Antiquities. &c.; Mr. Medland in his fine fac-simile of a drawing after Cuyp's Canal of Dort, and other works, have exalted their Art, and left all their rivals in this line of delineation behind them. Aquatinting only wanted this work to raise it to a real rank in Art; but had we been informed of Mr. Daniell's intention of engraving pictures of the description before us, we should not have hesitated to have protested against it. But he has accomplished a wonder; and those who know the process of aquatinta, which is the very reverse of mezzotinto, where the darkest part is produced first in full perfection, and the other shades of gradation by scraping and burnishing: while in this the lights are first produced, and the shades made by biting and re-biting, can only be surprised at the want of that mouldy-looking muddiness of aquatint shades in general, and at the clearness, the precision, the chiaroscuro, and feeling of this very artist-like operation, which may not inaptly be termed painting on copper.

The work is in large quarto; the plates, seventeen in number, of a considerable size,  $8\frac{1}{4}$  in. by 7 in., representing the successive stages of the adventures of the Hunchback, which must be too well known to need repetition. The

excellence of Mr. Smirke for this description of humorous subjects has been long acknowledged; but he never surpassed, and in very few equalled, this series. The costume, the architectural, and other accessories; the expression and sentiment, for which we suspect Mr. Daniell's knowledge of oriental manners and customs have not been consulted in vain, are faithful and satisfactory. Again, we must repeat our admiration of the aquatinting, which we really thought, at first glance, were fine stippled plates: there is no need of apology for style here, as they are excellent for any style, possessing every requisite, short of the supreme excellence of line engraving, that book prints can require. The whole work is got up in a style of beauty and excellence, such as we are convinced no nation in Europe, except England, can now equal.

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*ART. VII. New Prints lately published, or imported  
from the Continent.*

*Charles the First, King of Great Britain, &c. &c. ANTONIUS VANDYCK Eques, pinxit; WILLIAM SHARP, Member of the Imperial and Royal Academy of Vienna, sculpsit.*

LINE engraving has so decidedly our preference, that without singular beauty, we scarcely wish to notice any other styles, and heartily wish no other ever was employed for great and important pictures. In Italy they acknowledge no other as orthodox; and the fine importations in that line fill the portfolios of our best cognoscenti, for the pure want of a sufficiency of grand works by English engravers. It is therefore with great pleasure that we give our meed of approbation to this addition to our catalogue of excellent English prints. It may not be uninteresting to add, that it is from the portraits, full face, profile and three quarters,



that were painted for Bernini, to model his bust of that unfortunate monarch.

STUDY OF A HEAD, *painted by B. R. HAYDON, engraved by T. LANDSEER. Colnaghi.*

THIS is the first production from copper, of the youthful son of the eminent engraver of the same name, and he has been fortunate in the selection of an excellent subject, which is the head of a sybil, that embellished the last Spring Garden Exhibition. The head is full of sentiment and expression, particularly the eyes, which have a characteristic wildness. The engraving is a mixture of spirited etching and aquatint, forming on a coloured paper a fac-simile of a very painter-like drawing, that if casually taken up, might be taken for one of the old masters. The promise here given of future excellence, renders praise a double pleasure; and we doubt not, but with patient study and industry, aided by the natural talents and able instructions that this young gentleman enjoys, he will prove a shining ornament to the Fine Arts of his country.

*Portrait of Sir JOSEPH RADCLIFFE, Bart. of Miln's Bridge-house, near Huddersfield; painted by W. OWEN, R. A. Portrait Painter to His Royal Highness the Prince Regent; engraved by JAMES HEATH, Associate Engraver in the Royal Academy, Engraver to His Majesty and His Royal Highness the Prince Regent.*

THE undaunted behaviour of this intrepid magistrate, during the period that the Luddites struck terror into all the surrounding neighbourhood, was marked with a courage and boldness that will be for ever recorded among the great and heroic actions of our days. These exertions have been rewarded by the unanimous and sincere thanks of a most numerous and respectable body of his fellow countrymen, and a gratuitous patent of baronetcy from his sovereign. The picture from which this engraving has been made, was

voted by public subscription, and is to be placed, as a public tribute of respect and gratitude, in the Town Hall of Wakefield. The worthy Baronet is represented in whole length, with his faithful dog under his chair; which circumstance will probably re-call it to the memory of our readers, as one of the best portraits in the Exhibition at Somerset-house in 1815.

MR. HEATH has exerted his best efforts to produce a fine print, and has eminently succeeded; but it is unfortunate for him, that this, and one or two others of his finest works, have been confined to the limits of a subscription or private circulation. The whole of the impressions from this plate are to be distributed only to the subscribers, the majority of whom reside in Yorkshire; therefore they will not often meet the eye of the public. The work is executed in the finest style of line engraving, and is, perhaps, one of the best of this admirable engraver's productions. The depth of the shadows, the vividness of the lights, are as clear and well-toned as the finest mezzotinto, with that superiority of precision, tone, and character of the different textures, as the flesh, cloth, linen, the coat of the dog, carpeting, &c., that only line engraving can produce. A few more such engravings as this, and the General Washington after Stuart, by this engraver; the Cartoons by Holloway; the works of Sharp, and such like legitimate productions of the burin, will give our English engravings a consequence on the Continent they at present want, and rescue us from the deluge of miserable stipplings, mezzotintos, aquatintas, coloured etchings, and other paltry substitutes, that have overwhelmed the portfolios of our printsellers, and created a balance of trade so much against us.

This print, so creditable to every party connected with it, is thus inscribed after the title: "For the prompt and judicious exertions of this intrepid magistrate, during a period of insubordination, danger, and alarm, in the year 1812, his Sovereign created him a Baronet, with the singular

favour of a gratuitous patent. The original **PORTRAIT**, placed in the Court-house at Wakefield, and this **PRINT**, are the tribute of **PUBLIC RESPECT** and **GRATITUDE**.

**ECCE CAPUT HOLOFERNES, &c. PER MANUM FOEMINAE PERCUSSIT ILLUM DOMINUS DEUS NOSTER.** Judith, cap. xiii. v. 19. **PETRUS BENVENUTI**, *Aretinus, inv. et pinx.* **PETRUS ERMINI**, *Aretinus, delineavit.* **ANTONIUS RICCIANI**, *Romanns, sculpsit Romae.* *Typis Aloysii Cucchiara.* *Florentiae apud NICOLAUM PAGNI.* **FERDINANDO III. Austriaco Magno Hetruriæ Duci**, **NICOLAUS PAGNI**, D. D. D. *Ex Tabula Archetypa Cathedralis Aretinæ. Altitudinis Cubitorum 7. Latitudinis 14.*

**SIGNOR BENVENUTI** is deservedly esteemed one of the first historical painters in Italy; and this picture certainly evinces in every respect but its colouring, which an orthodox engraving cannot give, that he is not so valued without reason. **Ricciani**, its engraver, has here produced, on a copper of unusually large dimensions, a line engraving, of great merit. Judith, attended by her maid, holds up the head of her country's oppressor, **Holofernes**, to her wondering and grateful countrymen; women and children are crowding to kiss the hem of her garments; youths, men, and aged fathers, are reverencing the heroine; the high priest, attended by his Levites, and soldiers, form a fine group on the right of the picture; and the principal and secondary groups are connected by a man calling the attention of the people, and pointing to the tyrant's head; the back ground and accessories are formed by a portico behind Judith—a wall and gate in the distance, with buildings beyond. The characters and expressions are finely varied and contrasted, strongly marked, and variously diversified, as in nature. Judith and the surrounding females possess great beauty, particularly three young women behind her; and a bald old man prostrate in the front is very fine. The engraving is excellent;

the lines beautifully managed and characteristically varied, but without a very striking effect, wanting somewhat of that colour and contrast of light and shade, which is so much sought after and admired by English artists; but it is a fault, if it should be so designated, in which Bartolozzi and the best of the Italian engravers support him.

With a laudable desire to render justice to every individual, by whose exertions so fine a plate is produced, Signor Pagni, the publisher, has recorded Signor Ermini of Arezzo as the artist who made the drawing for the engraver; and even the name of the printer, on whom more depends for fine impressions than is often known or acknowledged, is mentioned on the plate.

*The Judgment of Brutus upon his Sons, designed and painted at Rome by LETHIERE, engraved in mezzotinto by COQUERET. Imported by Colnaghi.*

AN indifferent mezzotinto, from a drawing or picture surreptitiously obtained by a false friend from the painter, in which even the grouping is not the same.

BATAILLE d'AUSTERLITZ. *A Paris chez J. GODEFROY rue Belliford, No. 37, Fauxbourgs Montmartre. F. GERARD, pinxt. 1810; J. GODEFROY, sculpt. 1813.*

A FINE engraving, in a mixed style of line and dot, from one of the best commemorations of a battle that has been painted since Le Brun; by an Englishman, whose real name is Godfrey, formerly a pupil in London of Simons who was employed on Boydell's Shakspeare and other large plates. The excellence of the plate has obtained him permission from the present Government of France to sell them without restriction.



*La Madonna di S. Sisto di Raffaello. Della Reale Galleria di Dresda. Dedicata a Sua Maestà Frederico Augusto Re di Sassonia da suo umilissimo Servo Frederico Müller Incisore di sua Maestà. Madame SEIDELLMAN, del. RITTNER, Dresde, ex. F. MILLER, sculpt. Colnaghi.*

ANOTHER masterly line engraving, of singular sweetness, character, force and variety, from one of Raffaele's most beautiful works. The Virgin and Infant Saviour are in whole length in the clouds; a bright refulgence behind and around them beautifully relieves their figures, and a host of cherubim and seraphim surround their heads. On the right the Pope has laid by his tiara, in profound adoration; and on the left a female saint. At the bottom of the picture are two beautiful cherubs, beaming with beauty and rapturous joy. The print is one of the most masterly for truth of drawing, vigour of effect and grandeur of style, that has been engraved for a long time; and deeply do we lament being obliged to record the premature death of this promising young engraver, which happened but lately, and in, we believe, his 22d or 23d year. We are in hopes of receiving some account of him from a friend on the Continent, in time for our next Number.

*Scuola di LIONARDO DA VINCI in Lombardia o sia Raccolta di varie Opere eseguite dagli Allievi e Imatori di quel gran maestro diseguate, incise e descritte da IGNAZIO FUMIGALLI, membro della R. Acad. delle belle Arti in Milano. Milano dalla reale stamperia, MDCCCXI.*

A SERIES of spirited and partly shadowed etchings, from pictures of the school of Da Vinci, that will serve as studies of composition.

HOMER. Gezeichnet von FUGER. Geruckt von SENN. Geschabt von PICHLER. Im Verlage des KUNST, und Industrie Comptoirs zu Wien.  
Mezzotinto.

PHIDIAS. *Gemahlt von H. FUGER. Geschabt von J. PICH-  
LER. Gedruckt von CH. SENN. Im Verlage des KUNST  
und Industrie Comptoirs zu Wien.*

A MEZZOTINTO of Jupiter appearing to Phidias while he was designing his bust ; but neither the Jupiter of Homer or of Phidias, but of Füger.

MARS, *from a Statue by CANOVA, engraved by FONTANA.*  
AN exquisite line engraving, from one of Canova's most celebrated works.

ABRAHAM RENVOYANT AGAR. *Peint par d'ADRIAN  
VANDER SCRSS. Gravé par J. G. PRESTEL.*

A SINGULAR aquatint imitation of a singular drawing.

*Five Views in Germany, painted by RUYSDAAL, and en-  
graved by J. G. PRESTEL.*

THIS aquatinter's (who is now dead) style is of a singular and forcible nature, giving a great resemblance to a good style of drawing, and colours well.

LE TEMPLE d'APOLLON *en Grèce dessiné d'après nature  
par le Moretti.*

SIMILAR to the above.

VIRGIN AND CHILD, *with flowers. CARLO DOLCE dipinse  
E. ERNESTO HESS Inc. In Berlino presso Gaspare  
WEISS e Co.*

AN excellent specimen of the state of the art of engraving in Prussia.

*St. Cécile d'après le Tableau appartenant a M. le Comte  
Français. DOMINQUIN pinxit. FREDERIC LIGNON  
sculpsit.*

RUINES DU THEATRE DE PAESTUM EN LUCANIE. MO-  
RETTI *pinx.* J. B. PRESTEL *sculp.*  
Aquatinta.

LES BERGERS DU MONT IDA. WAGNER *pinx.* JEAN  
THEOPHILE PRESTEL *sculp.*  
Aquatinta.

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ART. VIII. *Biography of Eminent Artists, lately deceased.*

*The late HENRY MONRO, Esq. Historical and Portrait Painter.*

IF we regret the loss of men, who, by their actions, have rendered their names famous, and by the number, as well as by the excellence, of their works, have established for themselves a lasting reputation; we find consolation that they have in some measure received the meed of fame while living, and have in a degree been remunerated, by witnessing the completion of those works, for which their studies had prepared them; in collecting the materials for the execution of which, the mind had exercised itself with so much toil and perseverance. If the loss of such men be great, as it certainly is, we may surely be allowed the melancholy pleasure of indulging a greater regret at the sudden and unexpected death of a highly gifted and accomplished youth, at the very commencement, as it were, of the gathering, where the labour and the toil of cultivation had been great, the seed and soil valuable, and the prospect of an abundant harvest of the most exquisite fruit, of which a small sample had been produced, is ruined and destroyed at the first period of its ripeness.

Such a loss is that of Henry Monro—such were his prospects—such was the state of cultivation of his rich mind—and such was the melancholy termination of his promising expectations.

Henry Monro, the second son of Dr. Monro, a physician, whose name and reputation are too well acknowledged to

need our panegyric, was born in Bedford-square, on the 30th of August, 1791. After receiving the rudiments of education from the early age of five years, he was sent to Harrow school at the age of 12, in company with his brother, Dr. E. T. Monro (one of the physicians to the Royal Hospital of Bethlem) where he only remained two years, not exhibiting very great desire for the attainment of the Greek and Latin languages.

Possessing an ardent and highly enthusiastic mind, exhibiting more talents and partiality for an active and executive, rather than a contemplative or a scholastic life; after various intentions, he expressed a wish to enter into the navy, which being acceded to by his parents, he was fitted out accordingly, and went on board the *Amelia* frigate, the Hon. Captain Irby, where he remained scarcely more than ten days; and not having been entered on the ship's books, at the same time viewing, with a gloomy eye, the prospects of this new profession, and sickened by much rough weather during the passage to Yarmouth, he was permitted to leave the ship, which he immediately did, and rejoined his family in London, with a firm determination never to pursue his fortune in the navy.

His father being a warm amateur and an enlightened connoisseur of the fine arts, possessed a refined taste, and an extensive collection of the drawings and other works of our most distinguished artists. These were often the admiration and pleasure of our incipient painter, who from his childhood evinced a fondness for graphic, and even sometimes personal, imitation. Not yet fixed in his mind as to his future pursuits, the army for a short time took up his attention. He was offered an ensigncy in a regiment then in Portugal, which, however, he declined; and determined to pursue as a profession what was much more congenial to his mind, drawing and painting. In 1806 he entered himself as a probationer in the Royal Academy, and was in due time admitted a student, where he continued profiting from the



very limited education afforded by that incorporated body. He then commenced his studies in the excellent school of colour, so liberally afforded by the Directors of the British Institution, alternately with those of drawing and anatomy, at the Academy, and was soon distinguished by his fellow-students and visitors, for his rapid progress in art, his high feeling for the dignity of the historical department of his profession, his ready wit, his abundant humour, and his social, companionable, and amiable qualities. Many were his jokes, harmless, yet poignant; and long will it be ere his mirth inspiring glee, will be forgotten by his fellow-students of either institution.

During a portion of this time he attempted portraiture in crayon, and his powerful mind seized the best points of this limited and humble branch of art, which he relinquished as soon as he had accomplished its difficulties. His existing specimens possess a depth and vigour of colour, seldom attained in this feeble and lady-like amusement.

He now commenced a vigorous study of oil painting, and projected subjects, made studies for groupes, heads and other portions of intended pictures; and laboured in his vocation with an ardour and enthusiasm predictive of the completest success. Sometimes during the summer he studied landscape in the school of nature; and has left some promising specimens (one of which, Flanden church, is engraved and published in the History of the County of Herts, by Robert Clutterbuck, Esq.). These more serious pursuits and severer studies he enlivened by his fondness for the study of poetry, polite literature, and the drama. Not the theatre, as the noisy haunts of empty dissipation, but as the refined pursuits of an elegant mind; and in Kemble, Cooke, and Mrs. Siddons, studied and compared their living pictures of the heroes and heroines of Shakspeare, Otway, Rowe, and Lee, with the vivid ideas formed in his own mind, which he afterwards so successfully embodied on his canvas.

In 1811, warmed by the brilliant ideas and the resplen-

dent descriptions of Walter Scott, he visited alone the scenes of his *Lady of the Lake*, and enjoyed the beauties of Loch Catrine with the feelings of a painter, enriching his sketch book with illustrations of the poet. He returned by the way of Glasgow, and visited the picturesque falls of the Clyde. In his return he met with a very severe accident, which had nearly been fatal to him : his horse fell, and he was thrown off with such violence, as to be rendered insensible for a time ; but recovering himself, he felt an anxiety to return home, and instead of immediately taking precautionary measures, he proceeded by the coach homewards, but was shortly seized with a dangerous illness, from the effects of the fall and subsequent neglect. At Old Cumnock, a small village in Ayrshire, where he was confined for some time, at the house of a Mr. Taylor, a most benevolent gentleman, who happened to be a passenger in the coach, and who, though a total stranger, took him into his house, procured him medical aid, and superintended the case with the care and attention of a parent. By the kindness and nursing of Mr. Taylor's family, his life was preserved ; when in a convalescent state, his brother went to Scotland, and brought him to London by slow stages, which, with the seriousness of his indisposition, deprived him of his proposed visit to the lakes of Cumberland and Westmoreland, from which he had promised himself much pleasure and delight. He was soon restored to health, and the pursuits of his pencil, which he pursued with his usual industry. In 1812 he painted, among other pictures of less consequence, his *Othello*, *Iago*, and *Desdemona*, which is now in the possession of Mr. Graves, of Camberwell ; and in the autumn of 1813 his other best picture of the *Disgrace of Wolsey*, to which the British Institution awarded, although he did not live to know it, the premium in the class of history of 100 guineas. These were the only pictures in this department of art he ever painted. In January 1814 he was seized with that malady which deprived him of life, his relations and friends of an invaluable compa-

nion, and the world of a most promising artist. His complaint was a violent cold, caught in the very severe winter of 1814, which brought on an abscess in his lungs, and terminated his valuable life on the 5th of March of the same year, in the twenty-third year of his age.

His remains are deposited in the church-yard of Bushey, in Hertfordshire, where a monument is erected to his memory, with the following inscription:—

Hoc filii memoriæ  
dilectissimi  
HENRICI MONRO  
Parentis monumentum posuere.

✍ A well-merited compliment and transcription of the above epitaph is recorded in the Rev. Mr. Clutterbuck's History of Hertfordshire, under the article Bushey.

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*The late WILLIAM ALEXANDER, F. S. A. &c. &c.*

WILLIAM ALEXANDER, an able professor of various branches of the Fine Arts, was born at Maidstone in Kent, on the 10th of April, 1767, where his father, Mr. Henry Alexander, carried on the business of a coach-builder. He received his education at the grammar school of that town, under the Rev. Thomas Cherry, the present head master of Merchant Tailors' school in London; and in 1782, at the age of fifteen, left his native town to study the Arts of design in London, where he was sent for instruction as an artist. This resolution was adopted in consequence of his evincing, in very early life, a decided partiality for the Arts, and considerable talents while yet a child, both in drawing and in painting; which, perhaps, may have been strengthened, if not elicited, by the assistance that he occasionally gave in the heraldic department of his father's profession, which he used to paint in a superior style for taste at eleven years of age. There is still in existence, with a relative of his at

Maidstone, a painting in oils, of a dog and cat from nature, executed when he was only twelve years of age, that indicates considerable talents. He commenced his regular studies under the guidance of Mr. William Parr of Fountain-court in the Strand; was afterwards placed with Mr. Julius Ibbetson, a landscape painter of some celebrity; and on the 27th of February, 1784, was admitted, after the usual probation, a student of the Royal Academy.

He now commenced a course of studies at his own discretion, and paid a most sedulous attention to Art in general, more particularly in copying and studying the works of the best masters, in which he received the advice and approbation of Sir Joshua Reynolds, which induced him to pursue this mode with redoubled attention. From this time till his appointment in the suite of the Embassy to China, he occupied himself in studies that eminently qualified him for the stations he afterwards filled, "which will be readily admitted," says one\* who was well acquainted with him, and fully qualified to appreciate his worth as an artist, "on glancing at the prints engraved for Sir George Staunton's Account of the Embassy to China, those to Vancouver's Voyage, and his own work of the Costume of China; it will there be seen and acknowledged, that his pencil has ranged from the human figure to landscape; from landscape to architecture; from architecture to marine scenery, with a success that could only have resulted from regular and severe application during that period."

In the year 1792, he was appointed one of the draughtsmen or artists, in the suite of the Embassy to the Court of China, and accompanied the Earl of Macartney to Pekin, where he remained during the journey to the northern frontier, following his professional and favourite occupations, and enriching his portfolio and sketch book with those materials, that afterwards so splendidly embellished his various

\* A friend of Mr. Alexander's, under the signature of Verax in the Gentleman's Magazine for October last.



works. He returned to England with the rest of the Embassy in 1794, and in the following year married Miss Jane Wogan, a young lady of most amiable and interesting character, of a respectable family in Wales, whom he had the misfortune to lose shortly after his marriage. The premature death of this amiable young woman, and under such afflicting circumstances, made an impression on his mind, that no time, no consolation could efface, and tinged his character with that semblance of timidity and reserve, that marked his mild and conciliatory manners.

After this domestic calamity, he occupied his thoughts and time in preparing his Chinese sketches for the engraver, in superintending and publishing his four plates of headlands, islands, &c. taken during the voyage to China, which were published in 1798, and in making the drawings for Vancouver's Voyage. In 1802, his merits as an artist of talent were rewarded, by the honourable appointment as Professor of Drawing at the then newly-established Military College at Great Marlow, which he held with distinguished honour to himself, and advantage to his pupils, till he received the more gratifying appointment of Assistant Keeper of the department of Antiquities in the British Museum, conjointly with Mr. Taylor Combe, who being solely a literary character, the labours as artist devolved entirely upon him. Here it was that the peculiar and versatile talents of Mr. Alexander were duly honoured and appropriately employed; and the well-practised accuracy of his hand and eye produced those highly finished and accurate drawings of the sculptural antiquities of the Townleian Collection. To him the Trustees delegated the care of the marbles, the vases, the prints, and the superintendence of the students, as well as the power of selecting the engravers, and the entire management of the graphic department of their work, a mark of confidence which he deeply felt, and most zealously discharged, as a single inspection of their works on the Terra Cottas, the Marbles, &c. of that collection will prove. Few

men were better calculated for this important trust ; for to a most conscientious integrity and impartiality, no artist of his day surpassed him in knowledge of the excellencies of engraving, or the various talents of its professors. In this situation he employed his valuable talents with industry and effect, and his loss will be deeply felt by all connected with that national establishment.

This eminent artist, this mild and unassuming man, this warm and affectionate friend, was snatched from his lamenting friends by the attack of a brain fever, which terminated his existence in this world, at the house of his uncle, at Rocky-hill near Maidstone, on the 23d of July last, in the forty-ninth year of his age, in the prime of his life, and in the plenitude of his powers. His mortal remains were interred in the church-yard of Boxley near Maidstone, the 30th of the same month. It will afford some consolation to his friends, and we feel pleasure in announcing it on the best authority, that the violence of this dreadful malady left him in the hour of death ; that, that inevitable event attended him with quiet, and that he departed in peace, knowing his friends, and acknowledging their sympathy.

His powers as an artist can be learnt from his works, and, they are well known. His friend, whom we have before quoted, says, and truly says, that “ his chiaroscuro was correct ; his colouring clear, harmonious and natural ; his figures were grouped with tasteful simplicity ; his pencil was directed by the judgment of a highly cultivated understanding, and an extensive acquaintance with art and nature : ” to which we add our testimony to the accuracy of this opinion.

As a man, he was one of the mildest and most unassuming, that ever graced the human form ; of a most unsullied integrity ; of a faithful, kind and humane disposition. Throughout his life, and particularly in his latter situation, he evinced the most ardent desire of facilitating the studies and interests of youthful artists, unaccompanied by that jealousy, which is too often seen in elder artists towards their youthful aspi-

rants. The period of his removal from his pleasing duties, must have been peculiarly painful, as he anticipated to the writer of this inadequate memorial, the pleasure he should enjoy when the Elgin Marbles should be added to the collection. A very short time before his death, the Editor of this work called upon him at the Museum, to consult him about some part of its plan: he was then occupied upon one of his finest drawings from the Huntress, or Diana, in one of the centre rooms. He instantly left his occupation, answered our questions; and upon a hint that some day, when he was more at leisure, we would trouble him to permit us to view the Phigalian Marbles, he replied there was nothing like the time present, accompanied us to the depository of these fine fragments, and with great acumen pointed out their beauties, their defects, the singular exaggerations of some of their parts, the difference of style between some and others, and in a concise and masterly manner ran over them, comparatively with those of the Elgin collection. This was the last time we ever saw him. Poor Alexander! little did we then think that it would be the last time we should enjoy the pleasure of thy conversation! Once more we must appeal to his friend "Verax," whose pen is a transcript of his feelings, and borrow his expressive and feeling conclusion: "Such were a few of the leading characteristics of our mutual friend, who a few short weeks ago was living and smiling among us. From him I have experienced much valuable friendship, and had looked forward with delight to a long continuance of it; but, alas! the spell is broken. Adieu, then, my departed friend! may the remembrance of thy virtues live in our hearts, and animate our endeavours to point our conduct by a constant recurrence to the rule of thine, and live prepared to follow thee, "*by doing to others as we would be done unto.*"

His principal works are:—

Sketches from Nature made in China, royal 4to.	-	1797-8
The Drawings which accompanied Sir George Staunton's		
Account of the Embassy to China,	- -	1797

Fifty-three Views of Headlands, Islands, &c. on four plates,	1798
The Drawings, from Sketches by Mr. Daniell, which illustrated Captain Vancouver's Voyage to the North Pacific Ocean,	1798-9
A Print, drawn and engraved by himself, of the Festival given by Lord Romney to the Kentish Volunteers, in the presence of their Majesties,	1800
The Drawings to Mr. Barrow's Travels to China, 4to.	1804
The Costume of China, illustrated in Forty-eight coloured Engravings, accompanied by Explanatory Descriptions of Chinese manners, 4to.	1805
Another volume, same size and number of plates.	
The Drawings to Mr. Barrow's Voyage to Cochin China,	1806
The Original Drawings for the Engravings of the Terra Cottas in the British Museum,	1810
Ditto. ditto. of the Marbles in ditto.	1812
Ditto. ditto. ditto. third volume,	1815
and all the Drawings necessary for a fourth.	

There is a fine engraving in the chalk manner by C. Picart, after an excellent portrait of Mr. Alexander, taken con amore by his friend Mr. H. Edridge, which was never published.

E.

### *The late MR. TOMKINS.*

THIS celebrated penman, who was a perfect artist in his line, as the taste, elegance, and beautiful proportions of his designs were in the finest style, and surpassing every prior or subsequent ornamental penman for boldness of design, inexhaustible variety, and elegant freedom, died on the 5th of September last, in the 74th year of his age. He was well known and highly respected, by the most eminent artists of his time, and was a frequent visitor at the Lectures and other meetings of the Royal Academy, where he was always honoured with a place among the Academicians. His specimens of fine calligraphy were numerous, and have given a character to our national writing; they consist of transcripts of charters, titles to splendid editions of valuable books,



honorary freedoms of the City to distinguished personages, thanks of the Corporation, Addresses to their Majesties on public occasions, &c. Framed duplicates of the freedoms are to be seen in the chamber of the City of London at Guildhall ; to which he has bequeathed his fine portrait, believed to be the last ever painted by Sir Joshua Reynolds, and certainly one of that master's finest heads. His illustrated Macklin's Bible he has left to the British Museum ; and there is a fine volume of specimens of calligraphy, with manuscript title and dedication, in the library of the Royal Academy.

His private character was estimable ; and however highly he is to be esteemed for his professional talents, they were surpassed by the excellence of the former. Few men have died more regretted or valued.

#### ART. IX. TRANSACTIONS AND OCCURRENCES OF ACADEMIES AND SOCIETIES THAT PATRONISE AND ENCOURAGE THE FINE ARTS.

*Abstract of a Report from the Select Committee of the House of Commons, on the Earl of Elgin's Sculptured Marbles, &c.*

Continued from page 242.

FROM this mass of evidence and contrariety of opinions, the Honourable Committee drew the following conclusions, and went up to the House with the important Report, of which the following is a brief abstract :

That the Earl of Elgin, pursuant to his original intention of making his high diplomatic appointment, beneficial to the progress of the Fine Arts in Great Britain : after being disappointed of the assistance of some eminent English artists,

to whom he made application, on account of the great expense, he engaged Signor Lusieri, a painter of reputation, with two architects, two modellers, and a figure painter. These artists were employed at Athens in making accurate drawings and casts of the valuable remains of sculpture and architecture concentrated in that city. They were employed there about nine months, from August 1800 to May 1801, without having any sort of facility afforded them; nor could they have access to the Acropolis, without the daily exaction of a large fee: they were, therefore, with the exception of Lusieri, withdrawn. During the time that Egypt was in the power of the French, his Lordship and his Artists met with little accommodation, till the success of the British arms in that country, and its restitution to the Porte, effected an instantaneous and wonderful change in favour of our countrymen. His Lordship availing himself of this favourable impression, obtained in 1801 access to the Acropolis, for general purposes, with permission to *draw, model and remove*; to which was added, a special licence to excavate in a particular place. Still many difficulties, from the avarice of the Turks, arose, which were fully explained by his Lordship, and Dr. Hunt, the chaplain to the embassy. The firmaun, or authority from the Porte to the chief resident authorities in Athens, gave him the most extensive permission to view, draw and model the ancient temples of the idols, to make excavations, and *to take away any stones that might appear interesting to them*. It appears to have given no dissatisfaction to any one, either among the Turks or the Greeks—the former shewing a total indifference, even often destroying, by wantonly firing at them. Travellers and virtuosi were often the occasion of greater destruction, by tempting the soldiers and others about the fortress to bring down, by bullets and other means, heads, legs, or arms, many of which were totally destroyed by the fall.

Before Lord Elgin's departure for Constantinople, he communicated his intentions of bringing home casts

and drawings from Athens, for the benefit and advancement of the fine arts in this country, to Mr. Pitt, Lord Grenville and Mr. Dundas, suggesting to them the propriety of considering it as a national object, fit to be undertaken, and carried into effect at the public expense: but this recommendation was in no degree encouraged either at that time or afterwards.

It appears, that the only other piece of sculpture ever removed was taken by M. Choiseul Gouffier, when ambassador from France, and has been ever since highly valued in Paris, and led the French government to seek possession of the rest, at any time and in any way that they could obtain them. The testimony of the several eminent artists and connoisseurs in this kingdom we have given above; therefore it is needless to say more, than that their evidence and suggestions are paid due respect to. The discovery of several of the noblest pieces of antiquity in Italy, and its consequences, the production of an abundant harvest of the most eminent men, who made gigantic advances in the path of arts, as painters, sculptors, and architects, are duly appreciated and considered, in a manner that reflects the highest credit on this praiseworthy Committee. May the following passage, descriptive of their effects in Italy, be prophetic of what we doubt not will ere long be the result of this importation and investigation in England. "Caught by the novelty," say the Committee, "attracted by the beauty, and enamoured of the perfection of those newly-discovered treasures, they *imbibed the genuine spirit of ancient excellence, and transfused it into their own compositions.*" This, and this only, is the true and genuine method of properly studying the Elgin marbles; and the Committee have proved themselves genuine connoisseurs and enlightened patrons and amateurs of art by this Report, and more particularly by this quoted sentence, which embraces all that is useful in such studies.

They characterize the marbles with great judgment, ob-

serving in how great a degree the close imitation of nature is combined with grandeur of style, while the exact details of the former in no degree detract from the effect and predominance of the latter; point out, with an artist-like accuracy, the difference in this respect between the Apollo Belvidere, which they select as the highest and most sublime representation of ideal form and beauty which sculpture has ever embodied and turned into shape,—and the two finest single figures in this collection, which with equal propriety may be selected as the finest and most pure representation, of the most perfect form of the Great Creator's most perfect creature, that ever was formed into shape by the hand of genius. They appear like fortuitous petrefactions of nature's most beautiful and perfect models. They refer to the various valuations which are given in evidence, and the classifications of Mr. Payne Knight, who does not appear on this occasion to have been possessed of his usual acuteness. It should not be forgotten that the Committee affirm, that for the importation of this collection, "*Lord Elgin is entitled to the gratitude of his country.*"

They justly appreciate the commercial value of this collection, and discriminate fairly between the mutilated state of part of it, as for decorations to private houses, and recommend it to be kept entire, as "a school of art and study for the formation of artists," esteeming its value in the present depreciated state of almost every article, as much inferior to what may be denominated its intrinsic value; think that the only competitors with Parliament, for their purchase as a whole, would be some sovereign prince or opulent national institution. Yet they reckon it not reasonable, or becoming the liberality of Parliament to withhold, upon this account, whatever may be deemed a just and adequate price. They had only two valuations in detail laid before them—Mr. Payne Knight's at 25,000*l.*; and Mr. Hamilton's, who wrote the excellent account, from actual knowledge, of Lord Elgin's pursuits in Greece, at 60,800*l.*; while the large and heavy



charges which have attended the formation of the collection, and the placing of it in its present situation, with interest of the money, amounted to no less than 74,000*l*. The other valuations are in our abstract of the evidence.

They then compare the costs of other collections—as the Townley, the Egina marbles, which were sold to the Prince Royal of Bavaria; and the marbles from Phigalia in Arcadia, lately purchased for the British Museum; and relate the first offer made by Lord Elgin to Mr. Perceval, of putting the public in possession of this collection, when Mr. Long, a member of this Committee, and a gentleman of acknowledged taste in the fine arts and classical archæology, was authorised by Mr. Perceval to acquaint his Lordship, that he was willing to propose to Parliament to purchase it for 30,000*l*., provided Lord Elgin should make out, to the satisfaction of a Committee of the House of Commons, that he had expended so much in acquiring and transporting it.

Lord Elgin declined this proposal, for the reasons stated by him in his evidence; and until June 1815 no farther step was taken on either side; but at that time a petition was presented, on the part of Lord Elgin, to the House, which, owing to the late period of the session, was not proceeded upon. Eighty additional cases have been received since 1811, and form a part of the present collection; and the medals, which are of considerable value and easily defined, were not included in the proposal made to Mr. Perceval.

Against these augmentations the Committee set the rise in the value of money, which they assert to be considerable, between 1811 and the present time, a cause or consequence of which is, the depreciation of every commodity, either of necessity or fancy, which is brought to sale.

The Committee, therefore, do not think they should be justified if they were to recommend any extension of Mr. Perceval's offer to a greater amount than 5,000*l*.; and under all circumstances they judge 35,000*l*. to be a reason-

able and sufficient price for this collection. They also very justly observe, that the proprietor of the Townleyan collection, Mr. Townley Standish, was added to the Trustees of the British Museum; they therefore consider the Earl of Elgin (and his heirs being Earls of Elgin) as equally entitled to the same distinction; and recommend that a clause should be inserted to that effect, if it should be necessary that an act should pass for transferring this collection to the public.

The Committee then enter deeply and learnedly into some classical and archaological speculations, of great utility and curiosity, which from their interest will not bear abstracting; we therefore recommend the whole of this latter part to the most attentive perusal of our readers, as containing much valuable matter on the history, antiquities, and style of the works, agreeing with the most approved conjectures that they were of the time and by the hand of Phidias. They farther confirm, from Pliny, Aristotle and Pausanias, that he was a frequent and skilful worker in stone. They also investigate the speculations of Sir George Wheler, Dr. Spon, the Marquis de Nointel, M. de la Guilletiere, Stuart and others; and dismiss their interesting subject with a paragraph that cannot be too often quoted, or too much known, from the influence that it must have on the arts and consequence of the country, and which we hope will be often and duly impressed on every thinking mind in the kingdom.

“ Your Committee cannot dismiss this interesting subject, without submitting to the attentive consideration of the House, how highly the cultivation of the fine arts has contributed to the reputation, character and dignity, of every Government by which they have been encouraged; and how intimately they are connected with the advancement of every thing valuable in science, literature and philosophy. In contemplating the importance and splendour, to which so small a republic as Athens rose, by the genius and energy of her citizens, exerted in the path of such studies, it is impos-

sible to overlook how transient the memory and fame of extended empires, and of mighty conquerors, are, in comparison of those who have rendered inconsiderable states eminent, and immortalized their own names by these pursuits. But if it be true, as we learn from history and experience, that free governments afford a soil most suitable to the production of native talent, to the maturing of the powers of the human mind, and to the growth of every species of excellence, by opening to merit the prospect of reward and distinction, no country can be better adapted than our own, to afford an honourable asylum to these monuments of the school of Phidias, and of the administration of Pericles; where, secure from further injury and degradation, they may receive that admiration and homage to which they are entitled, and serve in return as models and examples to those, who, by knowing how to revere and appreciate them, may learn first to imitate and ultimately to rival them."

*March 25, 1816.*

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*British Institution, for promoting the Fine Arts in the United Kingdom.*

THE rooms of this Institution, with the important loan from the proprietors, of some of the finest pictures by the ancient masters, with two of the Cartoons, have been appropriated for the last three months to the free and uncontrolled use of such artists and amateurs, as chose to conform to some trifling and easy regulations. The advance made, when compared with last year, is very considerable, and proves the immense utility this Society is to the arts of the country. The mere exhibition and study of the Cartoons have advanced the knowledge of the patrons, and the practice of the artists, nearly half a century nearer to the state of the fine arts, in the glorious days of Julius and of Lorenzo.

On the 10th, 11th and 12th, of December, the works of the students were arranged, for the inspection of the Direc-

tors, &c. of the Institution, the students, and their friends; and we are happy in making a very favourable report of the progress they have made.

The following is a tolerably correct list of the students, and of the studies or copies they made. The industry of Haydon, who has made no less than nineteen or twenty fine heads, besides a whole length of St. Paul, as large as the original, is worthy of remark and commendation. Holfland has made two fine copies of Lord Egremont and Mr. Miles's Claudes; Glover, a fine study, from the latter; and Heaphy a fine water-colour drawing, from our Saviour and Disciples, by Paul Veronese. These are the most striking, but all possess great merit, and show how far the manual dexterity, colouring, and proper finishing, is gaining ground in our rising race of artists.

*The Ladies who have made Copies or Studies, are,*

Miss *Dutton*.—A copy from Mr. Miles's Claude.

Ditto Titian's Daughter.

Mrs. *Groves*.—Copy from St. John and the Lamb. Murillo.  
And a Miniature of Titian's Daughter.

Miss *Kendrick*.—Copy from Titian's Daughter, in Miniature.  
———— Our Saviour and Disciples.  
P. Veronese. In Water-colours.

Miss *Singleton*.—Copy from Titian's Daughter.

Miss *Sharpe*.—Copy from ditto, in Miniature.

Miss *Hayter*.—Copy from ditto, ditto.

Miss *Maskall*.—Copy from the Nativity. P. Veronese.

Miss *Adams*.—St. John and the Lamb. Murillo.

Miss *Jones*.—Copy from Lord Northwick's St. Catherine, by  
Raffaelle.

Miss *Ross*.—A drawing in chalk, from Lord Northwick's St.  
Catherine, by Raffaelle.

Miss *Jackson*.—Copy, in oils, from St. Catherine, by Raf-  
faelle, in a very superior style.



## Gentlemen.

Mr. *Hoffland*.—Copies from Mr. Miles's and Lord Egremont's Claude for R. H. Davis, Esq. M. P.

Mr. *Haydon*.—Drawings in black and white chalk from the Cartoons, *same size* as the originals; and a whole length of the same dimensions, of St. Paul\* preaching at Athens, with the surrounding groupes.

Mr. C. <i>Landseer</i> .	} pupils of Mr. Haydon's. Drawings in	
Mr. E. <i>Landseer</i> .		Chalk from the Cartoons, as large as
Mr. <i>Christmas</i> .		the originals.

Mr. *Irving*.—Ditto.

Mr. *Severne*.—Ditto.

Mr. *Fowler*.—Ditto.

Mr. *Munday*.—Ditto.

Mr. G. *Hayter*.—Ditto, &c. &c.

Mr. *Behnes*.—Ditto. of St. Paul preaching, whole length.

Mr. W. *Watson*.—Copy from Murillo's St. John and the Lamb.

———— Titian's Daughter.

———— Man Drinking.

Mr. *Tudor*.—Copies from Lord Egremont's and Mr. Miles's Claude.

\* Mr. Haydon was the first, who commenced drawing parts as large as the originals from the Cartoons; and nothing shewed more completely the then state of feeling among the students than the way in which this drawing of St. Paul was regarded at its commencement; it was a subject of general ridicule; one asked Haydon if he intended to get a *plate glass* to preserve it! another, if he had ordered a *port-folio* for it! a third would go away with a knowing wink, and say, "a pretty *little* drawing that!" and all agreed that the artist must be mad who could possibly think of making a drawing in chalk of such dimensions—in chalk too! *descending* to chalk, as it was called!—they knew not that Raffaele made Cartoons in black and white chalk, for every Vatican picture, of the size intended to be painted; and that in the Louvre was the original drawing of the School of Athens, twenty feet long at least. But they had been bred up in other schools, and Raffaele, or his principles, or his practice, were nothing to them.

Mr. *Leslie*.—Copy from the Nativity, by P. Veronese.

Mr. *Perigal*.—A small copy from ditto, sweetly coloured and touched.

Mr. *Glover*.—A large Landscape, with Architecture and a Bacchanalian Festival, painted before Mr. Miles's Claude.

Mr. *Elton*.—Copy from Christ and St. Peter. A. Caracci.

Mr. *Shaw*.—Copy from Mr. Miles's Landscape, by G. Poussin.

Mr. *Dean*.—Copy from Ditto.

———— Lord Egremont's Claude, and Mr. Miles's.

Mr. *Collins*, A. R. A.—Study from Titian's Daughter.

Mr. *Stark*.—Copy from Lord Egremont's Claude.

———— Mr. Miles's ditto.

Mr. P. *Willes*.—Copy from Lord Egremont's Claude.

———— Mr. Miles's ditto.

———— Titian's Daughter.

Mr. *Thomas*.—Copy from the Marquis of Stafford's picture of Our Saviour and his Disciples, by P. Veronese.

Mr. *Peticolas*.—Copy from ditto.

———— Titian's Daughter.

Mr. *Childe*.—Copy from Mr. Miles's Landscape, by G. Poussin.

Mr. *Wate*.—Copy from Lady Lucas's Salvator Rosa.

Study from the Riposo of the Marquis of Stafford, by A. Caracci.

Mr. *Morton*.—Copy in water-colours from the Marquis of Stafford's picture of Our Saviour and his Disciples, by P. Veronese.

Copy from the Nativity of Lord Aberdeen, by ditto.

Mr. *Shepperson*.—Copy from St. John and the Lamb. Murillo.

———— Our Saviour and Disciples.  
P. Veronese.

Mr. *Mouchett*.—Copy from St. John and the Lamb.

Mr. *Davison*.—Ditto.

Mr. *Heriot*.—Copy from Lord Egremont's Claude and Mr. Miles's.

Lieut. Col. *Marston*.—Copy from Mr. Miles's Claude.

Mr. *Dewint*.—Study before Lord Egremont's Claude.

Mr. *Heaphy*.—A water-colour drawing from Our Saviour and Disciples. P. Veronese.

Mr. *Linton*.—Copy from Lord Egremont's Claude.

Mr. *Stevens*.—St. John and Lamb. Murillo.

Mr. *Burgess*.—Nativity. P. Veronese.

The Directors have also given notice to Exhibitors, that the pictures, &c. intended for exhibition and sale, in the British Gallery the ensuing season, are to be sent there, for the inspection of the Committee, on Monday the 20th, and Tuesday the 21st of January next, between the hours of ten o'clock in the forenoon, and five in the afternoon, after which time no picture or other work of Art will be received, and request particular attention to the following regulations:

1. Each picture is to be marked on the back, with the name of the artist whose performance and property it is: and if more than one be sent, they must be numbered.

2. Written accounts must be sent, addressed to the Keeper, containing the names of the respective subjects, as proposed to be inserted in the catalogue, together with their prices, with or without their frames, and the name and residence of the artist.

3. No quotation exceeding four lines can be inserted in the catalogue; nor can any picture be admitted without a frame, or that is not for sale, unless by special order.

4. Portraits, drawings in water-colours, and architectural drawings, are inadmissible.

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#### ROYAL ACADEMY.

THE annual course of Lectures at the Royal Academy was commenced on Monday, November 11, by Anthony Carlisle, Esq. F. R. S. Professor of Anatomy, &c.

In his Introductory Lecture, the learned Professor displayed the indispensable connection which exists between the Sciences and the Fine Arts. He shewed that they have

advanced and declined together : that they have been equally honoured : that the obligations they owe to each other are mutual ; that under a just and liberal association both have flourished, and that both have been obstructed by the temporary domination of one. The Professor adduced examples of distinguished men, whose labours had been directed both to Science and to the Arts. Among the ancients he exemplified Socrates, in his youth an eminent statuary, in his manhood the greatest moralist of the Greeks : at the revival of learning, Lionardo da Vinci, a profound anatomist, a mathematician, and a civil and military engineer : in the history of our country, Sir Christopher Wren, bred a physician, who, in an age illustrious for both, held the first rank among scholars and mathematicians, and who, by a synchronism, at which in our time we should marvel, was in the same years the Architect of St. Stephen's church and the President of the Royal Society. The last name was that of Robert Hook. We admired the forcible and dignified eloquence, and the discriminating acuteness with which the learned Professor drew, in a few words, the character of this great man. Robert Hook was the pupil of Sir Peter Lely, until delicate health obliged him to give up the profession of a painter. " To his excellence in the art of drawing, he owed many of his philosophical discoveries, and his peculiar ability to communicate and illustrate them. Robert Hook was perhaps the very greatest contributor to useful science which this land ever produced. He was the prime mover and executor of all the great works of the Royal Society in his time ; and he combined the utilities and beauties of art with his profound researches into science. Like the great Lord Bacon, his intuitive mind perceived the most important truths from a glimpse of their evidence. His invention was as quick as his penetration, and all nature seemed yielding to his scrutiny."

In the further illustration of his subject, the Professor selected the Chinese nation as a convincing proof of the imbecility of art without science. " Their toy-like pro-



ductions are beautiful ; the colours which they use for their  
porcelain and pictures are exquisitely pure: their designs  
are neat, and often correct; but a total ignorance of chiaro-  
scuro and perspective, debases their skill, and leaves their  
works deficient in those two helps, which Nature herself  
presents to shew us the forms and distances of visible  
objects." "These emasculate artists," continued the Professor,  
"have no more idea of selecting or creating from the  
varieties of the human body, than they have of modelling  
their government after Magna Charta." The Professor thought,  
that the mysterious city of Tombuctoo, could be nothing beyond a  
horde of barbarians, because it yields no arts, no architecture,  
no coins, no carvings, no machines. "It must necessarily be a  
mere assemblage of uncivilized men, collected by the locality of  
a fine river, in the midst of a frightful desert: men driven together  
by the same natural causes which every where attract and  
accumulate the vegetable and animal creations." The Professor  
further displayed the inevitable relationship between science,  
learning and the arts, by shewing how necessary a knowledge of  
classical language is to the mathematician: of chemistry to the  
mathematical architect; and lastly, of anatomical science to the  
painter and statuary.

The second Lecture was delivered on the Monday following.  
Instead of attempting to exhibit a general view of the subjects  
of this Lecture, we shall do more justice to it by presenting,  
as nearly as possible, in the Professor's own words, the following  
remarks on the classification of natural objects, with which he  
premised an account of the natural history of man. "The animal  
creation presents an immense series of beings, linked together  
by various points of family resemblance, and again subdivided  
into different species, by distinguishing marks. From the earliest  
periods of civilization, men have attempted to class and name the  
several creatures which surround them. Increasing leisure has  
brought the most minute and apparently the most insignifi-

cant animals under rational consideration ; and a relation and harmonious dependance has been discovered among the whole, contrary to that seeming confusion which ignorance attributes to misrule or to chance. The beautiful order of nature has tempted the vanity of man into a belief that he might catalogue all the objects of creation, and unite his arts to the laws of unvarying power. These are the dreams of philosophy. Experience informs us, that the numberless species of natural objects are assimilated to each other by shades of connection, which the gross organs and the limited intellect of man are unable to discriminate. It is impossible to distinguish and name the several specimens of creation, as if they had been formed into distinct sets, and were well-marked different links of a definite chain ; instead of being, as they are, a continuous series. The infinite approaches of similitude in natural things, and the endless deviations which are discovered by every attempt to class them together, only adds another convincing proof of the immeasurable qualities of infinite power. Nor has the idle epithet of imperfect creatures, as applied to simple animals, any better foundation than the vulgar nickname of monster, as applied to every strange and unfamiliar living thing. In the great work of infinite wisdom, there is no imperfection : each object is exactly fitted to its destiny ; and the immense order of successive generation moves on with unerring, irresistible, unchanging precision."

The remaining lectures were purely technical, and illustrated on the skeleton, with detached bones, portions, &c. and on the living figure. They were well calculated for his auditors ; and a numerous attendance of Academicians, Associates, Students, and Exhibitors, bore witness to the opinion they entertained of his instructions.

On Monday the 11th of November, at a general meeting of the Academicians, Messrs. Richard Cook, painter, and Francis Leggatt Chantrey, sculptor, were elected Associates.

Of this election we shall say but little : Mr. Chantrey would do honour to any Academy ; but that Mr. Cook should be elected, who has not honoured the Academy with any of his productions for nearly eight years, till the present, is somewhat surprising, particularly when we refer to the list of candidates in our last (p. 223.) The truth is, they could not in very shame refuse Mr. Chantrey ; and Mr. Cook being of late, more of an amateur than a professor, gives them a sort of security that *he* will never much trouble them, or be likely to take up the room or high situations in the Academy, some of the other candidates would have done, whose names we shall forbear to mention.

On Tuesday the 10th of December, the private distribution of silver medals to the students took place ; and we scarcely ever remember to have seen a more insignificant display, either in number or in talent. The drawings and models were kept at a distance behind the Professor's chair, inside the part assigned to the Members of the Academy, and the paintings were not exhibited at all.

IN THE CLASS OF PAINTING.—The first medal was assigned to Mr. Elson, for his copy from Rembrandt ; and the second to Mr. Carruthers. In the Life Academy, a medal to Mr. Leslie, for a chalk drawing. In the Antique Academy, a medal to Mr. Shepperton, for a chalk drawing.

IN THE CLASS OF SCULPTURE.—A medal to Mr. Behnes, for the best alto-rilievo model from the Apollo Belvidere.

IN THE CLASS OF ARCHITECTURE.—A medal to Mr. Thomas Leverton Donaldson, for the best drawings from actual measurement, of the portico of Greenwich church. We would ask the Academy if this building is one of the exemplars that they hold out for the imitation of their students ?

On Tuesday the 10th of December, being the nineteenth anniversary of the Academy, a general assembly of the Academicians was held at Somerset-house, when

**BENJAMIN WEST**, Esq. was unanimously re-elected President.

Sir Wm. Beechey, A. E. Chalon, W. Mulready, T. Phillips, M. A. Shee, Wm. Owen, J. Northcote, and H. Fuseli, Esqrs. were elected of the New Council.

*Visitors in the School of Painting.*—Sir W. Beechey, Sir Thomas Lawrence, J. Northcote, J. Ward, A. W. Callcott, H. Howard, W. Owen, and T. Phillips, Esqrs.

*Ditto in the Life Academy.*—Sir Wm. Beechey, W. Mulready, Wm. Owen, R. Smirke, H. Thomson, J. Flaxman, H. Howard, T. Stothard, and R. Westmacott, Esqrs.

Auditors re-elected, Geo. Dance and F. Farrington, Esqrs.

H. HOWARD, Sec.

It is reported that the fine casts lately sent from Rome to the Prince Regent, have been presented by his Royal Highness to the Royal Academy. Every one must feel happy at the intentions of his Royal Highness; but all must lament that such beautiful productions, such fine casts—casts, such as may never again reach this country, should be destined to the smoky, dingy rooms of the Royal Academy, liable to the carelessness of housekeepers, porters, and idle boys: which before a few years shall have passed, will be broken and mutilated, mended and restored by ignorant plaister-men, and scarcely a vestige of their original beauty will remain. One great cause that the present casts are so injured, is, that they used to be regularly painted like the balustrades of a staircase, thus the delicate markings were filled up, and the figures ruined. The Farnese Hercules was once scoured with a scrubbing brush! His Royal Highness, we venture to suggest, might present them to the British Museum, as a sequel to the Elgin and Phigalian marbles. There would be then assembled in one place the finest collection of Greek and Roman sculpture in Europe; and from the habitual care of those who there superintend the works of art, the public



could rely on the preservation of those beautiful productions for themselves and their children ; the student could compare the Greek and Roman schools, by immediate reference ; and the nation, by perpetually seeing them, would have their taste and knowledge of art refined. All this good will be totally lost in the Royal Academy : the moment the doors close on these beautiful things, a bar, an insurmountable bar, is for ever put to public improvement from them. What the Royal Academy have already, are quite good enough for youths in their early studies ; who might be promoted to the Museum, after having acquired the rudiments of their art ; to complete their taste, and exalt their feeling, by the splendid collection there assembled. Is not his Royal Highness ambitious of having the finest examples of art, to form a magnificent Gallery ?—surely he must be ; and can he imagine he will do this by presenting them to the Academy ?—If he does, he will most certainly fail in his intentions. By assembling them at the Museum, he will unite them to the Elgin and Phigalian marbles, and thus form a splendid whole. By giving them to the Academy, he will divide the collection, and render it of no effect. It may certainly be urged, that it is of consequence to the young students to have the finest examples to draw from. Certainly they ought to have the finest examples, and it is our anxiety to preserve them the finest examples, in a situation where they will be such, not only to the present generation, but to all future ones, because they will be preserved ; whereas at the Academy a few seasons will ruin them, and to all future students they will be as defaced and as useless as the present casts have been rendered to the present race. We most earnestly hope His Royal Highness will pause before he finally determines on this mode of disposing them ; though he may have called a Committee of Academicians, it is not too late. They themselves must see the propriety ; and though for a moment it may hurt their pride, surely their love and admiration of such beautiful productions

should be paramount to all personal considerations, and they will readily acquiesce in any arrangement His Royal Highness may please to order, that tends to the preservation of the casts. The Trustees of the Museum may object to have works which are not original marbles; but surely this is a futile objection in reference to works of Art: do they not possess prints, which bear somewhat the relation to pictures that casts do to marbles? The principal object should be to form a Gallery, where the great works of the Roman and Grecian schools should be assembled, and as we cannot have the originals, the object being so important, we might be content with casts. To enable the student to compare the principles of each school is of such importance, that every other feeling should be buried; and surely the Trustees would not object to adding casts to their collection of marbles, so that the student might be able at one glance to take in the excellencies of each school, which was the great advantage of the Louvre. Foreigners would be impressed with the magnificence of such a Gallery; and we should have under one roof, works of Egyptian, Grecian, and Roman Art.

ART. X. DESCRIPTIVE AND CRITICAL CATALOGUES  
OF THE MOST SPLENDID COLLECTIONS OF WORKS  
OF ART IN GREAT BRITAIN.

CATALOGUE of the Pictures bequeathed to GOD'S GIFT COLLEGE, Dulwich, in the County of Surrey, by the late SIR FRANCIS BOURGEOIS, R. A. &c. &c. as they are now arranged in the new Gallery erected for their reception ; with brief Remarks on some of the most interesting.

## FIRST ROOM.

*South Side.*

[Beginning over the Entrance Door.]

No.

1. JOSEPH VERNET. *A Landscape with Figures.*
2. SIR FRANCIS BOURGEOIS, R. A. *Gravel Diggers by the Sea-shore.*
3. DITTO. *Landscape with Cattle drinking.*
4. ALBERT CUYP. *Landscape with Cattle and Figures.*  
A warm sunny picture ; full of that truth of nature just bordering on the artificial, that characterizes this master's best works, and is a proof of the superiority of the true natural tone of colouring over the gaudy exhibitional style of some of its more assuming neighbours.
5. PAUL POTTER. *A Cow.*
6. ADRIAN VAN OSTADE. *A Man smocking.*  
A fair example of this esteemed master.
7. JOHN WYNANTS. *A Landscape.*
8. ADRIAN VAN OSTADE. *Interior of a House with a Man and Woman drinking.*

No.

9. ADRIAN BROUWER. *Interior of an Alehouse, with Boors.*

A very clever picture, giving a true representation of Flemish humble life. The colouring and pencilling excellent; and the management of the light much to be commended.

10. DAVID TENIERS the elder. *Cottage and Figures.*  
Painted with great appearance of truth, and is an excellent little specimen of the master.
11. GERHARD DOUW. *Interior of a Room, with a lady playing on a keyed instrument; which, with furniture, utensils, &c. form the accessories. The perspective is correct; the picture neatly pencilled, and highly finished.*
12. CORNELIUS POELENBURG. *Sleeping Nymph and Satyr, with a Cupid also asleep above her head.*
13. SIR F. BOURGEOIS, R. A. *A Man holding a Horse.*
14. A. VAN OSTADE. *A Woman with a jug of Beer.*
15. JOHN WYNANTS. *A Landscape.*
16. CUYP. *Landscape with Sheep and Figures.*  
A worthy companion to No. 4; but composed entirely of cool tints; the sky is one of the most perfect representations of the cool silvery tones of nature, we ever saw.
17. DAVID TENIERS the elder. *Landscape, Cottage and Figures.*  
Three figures in conversation at a village alehouse door, and a dog.
18. DITTO. *Ditto, with Gipsies.*
19. DITTO. *A Cottage, with a Sow and Pigs.*
20. DITTO. *Cottage with Figures.*
21. DITTO. *Ditto.*

The foregoing five little pictures are exquisite examples of truth of colouring, drawing, and composition.



No.

22. KAREL DU JARDIN. *Landscape, with Cattle, Figures, and Statues.*

FIRST ROOM—*West Side.*

23. DAVID TENIERS the elder. *Winter Scene, Peasant returning from Labour.*

There were originally four of these pictures; of which there are only two in this Collection; this, the Winter, and No. 27, the Autumn.

24. SIR F. BOURGEOIS, R. A. *View by the Sea-shore, with Figures and Horses.*

25. SIR PETER PAUL RUBENS. *A groupe of Nine Cupids, or cherubim, in a circle.*

26. SIR F. BOURGEOIS, R. A. *A Tiger Hunt.*

A characteristic good picture of the time, and one of the best of this Gentleman's works.

27. DAVID TENIERS the elder. *Man at a Cottage Door, with a jug of Ale.*

Companion to No. 22. The man is exulting at the success of the hop harvest: his brows are encircled with a wreath of this bacchanalian plant. A garland of the same is hanging from a window; several beer casks form the fore-ground, and a hop plantation, with people gathering them, the distance.

28. ALBERT CUYP. *Landscape, with a Windmill, and Figures on the Ice.*

29. DITTO. *Ditto, with Figures and Animals.*

30. DITTO. *Ditto, with Cows, and a Woman milking, &c.*

31. DITTO. *A boy driving Cows forms the fore-ground; while a horseman coming over a bridge on the other side, forms the second distance. The water and reflections are natural and lucid; the herbage and plants in the fore-ground are beautiful; and a dog pointing at his game gives it additional interest.*

No.

32. ALBERT CUYP. *Landscape with Sheep, Shepherd, &c.*

33. Ditto. *Ditto, with Hunters, &c.*

34. Ditto. *Cows and Sheep.*

All choice specimens of the excellencies of this great painter.

35. BARTOLEMEO BREENBURG. *Landscape and Ruin.*

36. DAVID TENIERS. *A Village on Fire.*

37. GONZALES. *A Lady purchasing Game of an old Man.*

An old man is seated surrounded by game; and a lady, with a female attendant, holding a bird in her hand, is appearing to calculate its value; they are carefully drawn, and naturally coloured.

38. JOHN WYNANTS and WOUWERMANS. *Landscape and Figures.*

39. GERHARD LAIRESSE. *Pan and Syrinx.*

40. DITTO. *Apollo slaying Marsyas.*

This horrible subject is well represented. The landscape classical and appropriate; and the fear expressed by the flying satyrs just and natural.

41. DITTO. *Apollo and Daphne*

In a landscape, replete with beauties.

42. WOUWERMANS. *Haymakers with a Cart, &c.*

The Gallery is rich in works of this delightful painter; and this, among the rest, is deserving notice, for its natural and correct display of nature.

43. JACOB RUYSDAEL. *Landscape, with a trunk of a Tree.*

As fine and as pure a specimen of the master as we remember ever to have seen.

44. DITTO. *Ditto, with a Bridge, Figures, &c.*

This representation of old houses, a bridge, river, &c. is a fine specimen of that truth of delineation, so much sought after by the greatest masters of this

No.

school, in the various substances of brick, plaister, &c. which are faithfully and masterly painted, and the water delightfully transparent.

FIRST ROOM.—*North Side.*

45. LINGELBACH. *Moorish Market with Figures.*
46. NICHOLAS BERGHEM. *Landscape and Figures.*
47. WOUWERMANS. *Ditto, with Horses and Figures.*
48. ALBERT CUYP. *A View of Dort.*  
Landscape, sheep and goats, form a rich fore-ground. The river comes between; while the town on the other side forms a rich and imposing back-ground.
49. CARLO DOLCE. *Mater Dolorosa.* A small head.
50. KAREL DU JARDIN. *Landscape with a Girl and Cow.*
51. SANADRAM. *Interior of a Cathedral.*  
Correct drawing, and chaste, but cold colouring.
52. CRESPI. *A School with Females at Work.*
53. JOHN BRUEGHEL and RUBENS. *Flowers in a Vase,*  
With figures in the centre by Rubens.
54. ROMAGNE. *Landscape, with Cattle and Figures.*
55. Ditto. *Ditto. Ditto.*
56. REMBRANDT VAN RHYN. *Portrait of a Man*  
(unknown.)
57. KAREL DU JARDIN. *Landscape, with a Horse and Sportsman.*
58. ALBERT CUYP. *Landscape with Cattle.*  
The cattle in this picture form the principal; and a flat meadow country, through which a river passes, with a village in the distance, the accessories. It is needless to add that it is a fine picture.
59. CORNELIUS PORLEMBERG. *Nymph dancing, with cymbals, while a satyr accompanies her on a tambourine; and another nymph, who is seated with*

No.

a child, adds her voice and accompanying action. The figures are brilliantly painted, and the accessory landscape appropriately introduced.

60. BARTOLEMEO BREENBERG. *Landscape and Figures.* A herd-boy is driving sheep, goats and cattle; he is pointing the way to an armed warrior, who is accompanying a lady. The centre is a plain, and hills and rocks fill up the sides and distance.

FIRST ROOM.—*East Side.*

61. FRANCESCO ZUCCHARELLI. *Landscape and Figures* at a fountain; a pleasing specimen of the master.
62. ADAM PYNAKER. *Sportsman and Game.* In a large landscape. The tree in the centre is finely painted; but not happily situated for the composition.
63. SIR F. BOURGEOIS, R. A. *Landscape and Cattle.*
64. DITTO. *Cattle.*
65. PAUL POTTER. *Cattle.*
66. DAVID TENIERS the elder. *Landscape and Figures,* representing a brick field and all the process of brick-making, by the side of a river; in the foreground an old man is hoeing and mixing the soil; thatched buildings cover the bricks, and figures are employed in wheeling, and other necessary occupations. A handsome church behind a row of trees forms an excellent back-ground.
67. DAVID TENIERS the elder. *Peasant with Hat in his hand.*
68. ALBERT CUYP. *Landscape, with Sheep and Goats.* One boy is standing in the fore-ground, and another seated is conversing with him.



No.

69. ALBERT CUYP. *Ditto, with Sheep, Cattle and Figures.*  
Possessing all those beauties of execution, and truth of drawing, colouring and effect, that have so justly placed this master so high in his line of Art.
70. DITTO. *Ditto. Ditto.*  
On the banks of a large river, or arm of the sea, with a vessel sailing in the distance.
71. JOHN VOSTERMAN. *A View on the Rhine.*  
An extensive landscape; in which the aërial perspective, the misty appearance of nature, is well preserved.
72. J. H. OMEGANCH. *A Bull.*
73. MINDERHOUT HOBIMA. *A Landscape, with a church in the distance; the sky hazy and natural, and the aërial perspective well preserved.*
74. ALBERT CUYP. *A View on the Sea-shore,*  
With fishermen in the fore-ground arranging and disposing of their fish; in the distance is a race on the sands. The many excellencies of this charming picture, places it among the best works of Cuyp in the Gallery. It was for some time attributed to Wouwermans; but the best judges have restored it to its rightful master.
75. ALBERT CUYP. *Landscape with Shepherds, and Men on horseback.*
76. DAVID TENIERS the elder. *A Woman walking with Beads in her hand.*
77. DITTO. *Cottage, with an old Woman spinning.*
78. ADRIAN OSTADE. *Landscape with Figures.*
79. ALBERT CUYP. *Landscape with Cattle and Figures.*  
An exquisite little picture; indeed the Collection is rich in fine works of this excellent master.
80. PHILIP WOUWERMANS. *Landscape with Figures.*

No.

81. ALBERT CUYP. *Interior of a Riding-house.* A beautiful dapple-gray horse, with scarlet saddle, in the centre, and a horseman preparing to mount. Another horseman riding round the centre post; and a man and boy on foot looking on. The chiaroscuro, drawing, arrangement of colour, and perfection of this picture, as a whole, renders it one of the most finished productions of the Art.
82. DITTO. *Two Horses and a Groom,*  
Partaking of all the excellencies of the last; the horses are particularly finely painted.
83. JAN MIEL. *Sportsman and a Female Figure.*  
The former is loading his gun, and the latter sitting. It is a pleasing little picture.
84. WOUWERMANS. *Landscape, with a Man on horse-back.*
85. CORNELIUS DUSART. *Old Buildings, with an Arch.*  
*A Woman suckling her Child, other Figures, &c.*
86. JAN MIEL. *Old Buildings and Figures, presented by J. P. Kemble, Esq.*
87. BERGHEM. *A Landscape, Figures crossing a Brook, &c.*

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## SECOND ROOM.

*South Side.*

88. SIR ANTH. VAN DYCK. *Portrait of a Lady sleeping.*
89. P. J. DE LOUTHERBOURG, R.A. *Landscape with Cattle drinking.*
90. LUDOLF H. BACKHUYSEN. *A Sea Piece.*  
A clever specimen of the master, and not so leaden in its colouring as most of his works.
91. SIR PETER PAUL RUBENS. *Portrait of Mary de Medicis.*

No.

92. BOTH. *Landscape, with Cattle and Figures.*

93. VANDERVELDE. *Sea Piece,*  
 With a brilliant display of ships; one large one, which has the figure of a goose on her stern, is firing a salute; two others, one a beautiful pleasure yacht, are lying-to in the centre.

SECOND ROOM.—*West Side.*94. ANDREA SACCHI. *Portrait of a Lady.*

The expression of this beautiful female is delicate and tender; a white veil extends from her head over scarlet and blue drapery; she has her left hand upon her breast.

95. SIR JOSH. REYNOLDS, P.R. A. *Portrait of Himself.*

Represented in powder, and with spectacles, as in the print that faces Malone's Life of the late President, engraved by Miss Caroline Watson.

96. HYACINTH RIGAUD, Chev. *Ditto, of Boileau.*

97. SIR ANTH. VAN DYCK. *Ditto, of a Lady, in white satin drapery.*

98. SIR W. BEECHEY, R. A. *Ditto. J. P. Kemble, Esq.*

Leaning with both hands on a book, and is one of the best heads ever painted by Sir W., and at the same time a striking likeness of our great tragedian.

99. JOHN GAINSBOROUGH, R. A. *Ditto, of P. J. De Loutherbourg, Esq. R. A.*

100. SIR ANTH. VAN DYCK. *Ditto, of a Gentleman.*

101. HYACINTH RIGAUD, Chev. *Ditto, of Louis the Fourteenth*

In a large black wig. Full of bluster and arrogance of style: inflated drapery, and superabundance of wig.

102. DITTO. *Ditto, of a Gentleman.*103. SIR W. BEECHEY, R. A. *Charles Small Pybus, Esq.*

No.

104. JAMES NORTHCOTE, R. A. *Portrait of Sir Francis Bourgeois* in a scarlet gown trimmed with fur.
105. SIR ANTH. VAN DYCK. *Ditto, of a Lady.*
106. JOHN OPIE, R. A. *Ditto, of Himself.*  
Opie, though a man of great talent, possessed more character than beauty, in his person; but in this he has absolutely caricatured his striking physiognomy.
107. SIR ANTH. VAN DYCK. *Ditto, of a Lady.*
108. GRIMAUX. *Ditto, of a Lady.*
109. SIR F. BOURGEOIS, R. A. *Landscape, with Military Figures.*
110. JACOB JORDAENS. *The Satyr blowing Hot and Cold.*  
From the well known fable; and treated in a manner worthy of his illustrious master, Rubens; to whose hand this little gem of Art would be no discredit.
111. DAVID TENIERS the younger. *Landscape with Figures.*  
A most exquisite picture.
112. SIR ANTH. VAN DYCK, *Charity.*  
The originality of this picture is very doubtful; for the hands, the feet, the thumbs, those undoubted tests of originality, particularly of such a master as Van Dyck, are here slovened over in a way never seen in a genuine work of Van Dyck; yet the colouring and other parts of the work are good in their kind. Mr. Methuen has a duplicate, perhaps the entire original of this; we say entire original, for there is doubtlessly much of Van Dyck's pencil in this picture.
113. SIR P. P. RUBENS. *Samson and Dalilah.*  
No picture in the room presents so brilliant an



No.

appearance as this resplendent work, which has been pronounced as one of the very best of the master. It is glowing, rich, and varied: the dusky skin and masculine body of Samson, finely contrast with the mature delicacy of tint of the flesh of Dalilah, which is again contrasted by the old woman behind: our great pictorial critic Fuseli, pronounced a just panegyric on it in his Lectures.

114. SIR ANTH. VAN DYCK. *Virgin Mary and Infant Saviour.*

This capital and undoubted work, companion to No. 112, is one of the greatest ornaments of the Gallery, and of which we shall say no more, than that the Royal Academy selected it as one of its exemplars for the students in the School of Colour this year, 1816.

115. DAVID TENIERS the younger. *Landscape, with Figures of Teniers and his Wife.*  
Beautiful.

116. P. J. DE LOUTHERBOURG, R. A. *Landscape with Cattle.*

117. ARNOLD VAN DER NEER. *Scene by Moonlight* on a river; the reflection of the moon on the water is finely displayed.

118. LOUIS LE NAIN. *Figures and Animals drinking at a Well.*

An old woman, with a most expressive countenance, is sitting with a basket of fruit in her lap; a boy behind her is eating an apple; a dog, as prim and as formal as herself, is sitting beside her; a girl in front is holding her apron, as soliciting some of her stores; a man on an ass, and an old shepherd are on the other side. These various figures, and their respective attributes are truly expressive and most forcibly depicted.

119. BOTH. *Landscape with Figures.*

No.

120. BREENBERG. *Landscape, with a Temple on a Hill.*  
 121. POTTER. *Ditto, with Cows and Sheep.*  
 122. VAN DER VELDE. *Ditto, with Cattle, Sheep and Figures.*  
 123. SIR P. P. RUBENS. *The Virgin and Child.*

Sweetly and naturally coloured, the carnations perfect flesh; but have more the identity and individuality of real life, or portraits of any mother and child. No divinity is expressed or attempted in either; nor is the drapery, though fine, the drapery of a Madonna, which is almost a prescription; but is a glowing and richly-diversified scarlet; the breast, which is exposed, though lovely, is too full, and the face too motherly for the virgin character of the Madonna.

124. J. VANHUYSUM. *Flowers and a Bird's Nest.*  
 As fine a specimen of flower painting as was ever seen.  
 125. PAUL POTTER. *Farm-yard, with Barn, Cattle, and Figures.*  
 126. WOUWERMANS. *Halt of Travellers.*  
 In the artist's very best style.  
 127. DITTO. *Landscape, with Horses and Figures*  
 A mounted trumpeter and two officers; one of which is dismounted, and the other on horseback; a woman is at a well, where there is a dog drinking; a fine hazy distance forms the back-ground.  
 128. DITTO. *Return from Hawking.*

A collation is prepared in the arch of an ancient ruin; a lady and child is receiving the returning gentry, one of whom is presenting her a hare. The whole of the party, ladies, gentlemen, dogs and horses, are admirably grouped, and are full of the pomp and circumstance of this ancient and honourable sport.

No.

129. DITTO. *Halt of Travellers at an Inn-door.*

A woman is feeding the horse of a dismounted cavalier, who is reclining on the ground ; and another, in a buff vestment with a blue scarf, is talking to him ; the imposing effect of both these pictures, their delightful colouring and finish, are truly grateful to the eye of taste.

130. WOUWERMANS. *Landscape, with Horses, Carts and Figures.*

On a bank of manure a cart is being loaded away ; another is at the foot of it, with a white horse, over which a man is talking to a woman with a child. The composition, grouping, colouring, drawing, &c. of this exquisite little picture are so excellent, that it may be fairly esteemed as one of the most valuable of the master.

131. DITTO. *Old Buildings, with Farrier shoeing a Horse.*

132. J. VANHUYSUM. *Flowers.*

A worthy companion to No. 124 ; although the colour of its back-ground renders it less effective at the first glance.

133. BOTH. *Landscape with Figures.*

134. SIR JOSHUA REYNOLDS, P. R. A. *Mother and sick Child.* An anxious mother with a dying child are on the left hand side of the picture, and on the other, Death, with a sickle in his hand, guided by the disposing angel, is preparing to reap the untimely harvest. The mother, which is said to be a portrait of the celebrated Kitty Fisher, and the child, are in the usual effective and natural style of Reynolds ; and the other parts deep, profound, and mysterious. There is scarcely any picture of Reynolds possessing so much sentiment and pathos, as this almost unknown production of his pencil.

No.

135. SIR P. P. RUBENS. *Female Figures, with Garland of Flowers and Fruit*, twining their lovely figures in all the splendour and beauty of colouring; the whole is a perfect garland of exquisite colours and beauteous forms.
136. LOUIS LE NAIN. *Musicians*.  
One of which, an old man with a beard, is behind a table blowing a pipe; a young man of higher rank, with a cap on his head, is playing a lute; and another is looking on.
137. POTTER. *Two Cows*.

SECOND ROOM.—*North Side*.

138. CARLO DOLCI. *St. Veronica*,  
With her eyes humbly cast down, and in profound reverence of action and expression; her right hand is expanded on her breast, and her left uplifted towards the skies.
139. SNAYERS. *Skirmish of Cavalry*.
140. VAN DER VELDE. *A Sea Piece*.  
A calm with vessels, one of which is saluting; the colouring, perspective, and every part, are beautiful and effective. It has, however, been sadly rubbed in cleaning.
141. SIR P. P. RUBENS. *Portrait of a Lady sitting under a Tree*.  
In Flemish drapery of changeable silk, with sandals on her naked feet; her hands are clasped on her knees in an attitude of despair; she may be, perhaps, a Flemish Dido. It is, however, beautifully painted.
142. WEENINX. *Landscape, with a Boy paring the Claws of a Puppy*,  
The mother looking anxiously over his shoulder at the operation. A river and waterfall, with rocky hills, form the distance.



No.

143. ADRIAN VAN DER VELDE. *A Sea Piece.*

A fresh gale has sprung up suddenly, and the bustle of the vessels getting ready is well expressed; the sea, sky, and vessels, are beautifully depicted.

## SECOND ROOM.—*East Side*

144. ZUCCHARELLI.—*Landscape, with a Waterfall, Cattle and Figures.*

145. SIR ANTH. VAN DYCK. *Portrait of a Lady.*

146. SIR P. P. RUBENS. *A Shepherd and Shepherdess,* telling their tender tales of love under the shelter of a tree, with groups of cattle. An early work of Rubens.

147. REMBRANDT VAN RHYN. *Isaac blessing Jacob.* Figures as large as life. Isaac is sitting on the bed, which is covered with rich carpeting; Rebekah is behind, instructing her favourite son by motions, who is kneeling and receiving the surreptitious blessing.

148. SIR P. P. RUBENS. *Landscape, with Sheep and Figures.*

149. SIR ANTH. VAN DYCK. *Portrait of the Earl of Pembroke.*

150. VERNET. *Sea Piece,* with a light-house in the middle distance, and a hill, with a castle, in the foreground; sailors are drawing a boat on shore; a large vessel forms a prominent feature, and another in the distance carries the eye onwards to the horizon.

151. WEENINX. *A Hawk destroying small Birds.*

152. DAVID TENIERS the elder. *An Armoury,* with armour, drums, kettle-drums, and other accessories, hanging and lying about; a boy taking down a sword and belt; which, with a cuirass and a hand-

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some helmet displayed on a stand; a door open in the distance, through which a soldier is seen, as if just armed, and going up stairs, form the subjects of this pleasing picture.

153. RUYSDAEL. *A Waterfall.*

In a most capital style.

154. PAUL POTTER. *Cattle drinking at a pond in the fore-ground; a distant flat country with hills in the distance, and a farm-house in the middle distance. The water is lucid, clear, and transparent; the cattle particularly fine.*

155. MINDERHOUT HOBBIEM. *Landscape, consisting of a watermill, small village, pond and other accessories, solidly and finely painted; rich and natural in its effect; without any effort to produce a factitious effect.*

156. DAVID TENIERS the younger. *Cottage, with a white Horse, and a Chaff-cutter.*

This exquisite picture formerly belonged to the late Rt. Hon. Charles James Fox, and is a proof of his fine taste in Art; the old white horse, the poultry, the loose straw, the flying chaff from the chaff engine, &c. are nature itself, painted at once in a most powerful and effective style; the picture is as fine a production of the pencil as ever was seen.

157. RUYSDAEL. *View near the Hague.*

A truly characteristic and natural representation; the oak is full of character and truth, shewing to perfection the character of "the gnarled oak."

158. NICOLAS BERGHEM. *A Wood Scene, with Animals and Figures.*

159. MINDERHOUT HOBBIEM. *Landscape, with a Convent, &c.*

160. DAVID TENIERS the elder. *Winter Scene, with Figures skating on a Pond in the middle distance, encircled by a village: at one of the house*

No.

on the right a group is occupied in killing a hog ; the butcher is sharpening a knife ; several boys have collected straw for its singeing, and an old woman is holding a frying-pan. A very old man is leading a little girl to the right ; and the door is occupied by a young mother and child. The stories are well told, and better painted, exhibiting a perfect picture of village life and scenery.

161. DITTO. *A rocky Landscape*, and a cavern ; in the recesses of which a male saint is praying before a wooden cross,

162. DITTO. *Ditto.*

Companion to the above ; in which a female saint, rapt in holy musing, is ruminating. A large opened folio is before her on the ground.

163. SIR P. P. RUBENS. *A Man carrying Armour.*

A warrior armed, all but helmet, is bearing off a military trophy on a stand, consisting of cuirass, helmet, sword, &c. ; he grasps it firmly in his right arm, extends his left towards heaven, and looks upwards as thankful for his success.

164. DITTO. *Historical Sketch* of two bishops and two female saints, with two cherubim hovering over them ; the females have palms of martyrdom : it is a most admirable sketch, full of vigour and richness of colour.

165. PYNAKER. *Landscape, with Figures passing a Bridge.* Surprisingly clear and lucid, with a most striking opposition of chiaroscuro, colour and effect.

166. SIR P. P. RUBENS. *Landscape, with Figures and Sheep.*

167. VANDER HEYDEN. *Landscape.*

168. GERARD DOUW. *Old Woman eating out of a Porridge Pot*, sitting before a fire and blowing the victuals contained in the spoon ; the head is cleverly painted, and better than most of Douw's.

No.

169. DAVID TENIERS the elder. *Landscape, with Shepherd and Sheep*, with a chateau and bridge, finely painted.
170. SIR ANTH. VAN DYCK. *Inspiration of a Saint*, who is before an altar in deep and earnest prayer; the light is striking on his breast; a priest in a mitre is behind, as listening to his inspirations. Angels are hovering over them.
171. RUYSDAEL. *Landscape, with two Windmills*.  
A charming, pleasing composition.
172. SIR P. P. RUBENS. *Venus and Cupid*.  
A sketch; in which Venus is seated, warming herself at a fire made by Cupid, who is blowing it up, and has a supply of sticks for fuel; rather doubtful, although of the school of Rubens; perhaps by one of his pupils, after him, and touched upon by his great master.
173. DITTO. *St. Barbe fleeing from her Persecutors*.  
A sketch for a ceiling, in which the fore-shortening, or what the Italian critics call the sotto-in-su, is well preserved.
174. DITTO. *Cupids reaping*.  
Portraits of six naked boys, of singular beauty and richness of pencilling and colours, and one of the most indisputable productions of the Prince of colourists in existence. Lord Radnor has a duplicate of it.
175. REMBRANDT VAN RHYN. *Jacob's Dream*.  
Seldom has this subject been so well treated. Instead of a material ladder of substantial steps, on which well-dressed ladies and gentlemen, with wings on their shoulders, have been walking up and down like waiters at a tavern serving up a dinner; we behold a mysterious, solemn twilight, on which from



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a bright refulgence in the heavens, a stream of light beams an immensity from earth to heaven; while winged "creatures of the element" float on the mysterious beam, obeying their great Creator's ordinances, and impressing the patriarch with their divine mission. It is all profundity and mystery; at a distance we fancy we can make out the figures by approaching, and in approaching, again retire. It is one of the most poetical and sublime pictures we ever saw.

176. SIR P. P. RUBENS. *An Historical Sketch.*

## CENTRE ROOM.

*South Side.*

177. REMBRANDT VAN RHYN. *A Girl looking from a Window.*

In a most charming, open style of day-light, and is one of those chosen by the Royal Academy for the use of their students in 1816.

178. WOUWERMANS. *Landscape, with Figures hawking.*  
One of those beautiful arrangements of cavaliers, ladies, horses, and attendants, for which Wouwermans is so celebrated; some of the party are dismounted; a boy holds their horses while they watch a hawk at a distance, who is just "pouncing on his prey."

179. PETER NEEFS. *Inside of a Cathedral*, shewing the nave, two aisles, various chapels, in correct lineal and ærial perspective.

180. REMBRANDT VAN RHYN. *Portrait of Wouwermans.*

181. BERGHEM. *Landscape*, with animals and figures; a man shoeing an ass.

182. SIR F. BOURGEOIS, R. A. *A Sketch.*

CENTRE ROOM.—*West Side.*

No.

183. SIR F. BOURGEOIS. *Religion in the Desert.*

184. SIR JOSHUA REYNOLDS, R. A. *Death of Cardinal Beaufort, a Sketch.*

A considerable variation from the picture painted for the Shakspeare Gallery, and in some respects better ; but neither are among the best specimens of Sir Joshua's pencil.

185. SEBASTIAN RICCI. *The Resurrection of Christ*; represented with greater bustle and more figures than is usual in this subject.

186. PAUL BRILL. *Landscape, with Boat and Figures.*

187. BOTH. *A Landscape, Sun-set.*

188. ANTH. WATTEAU. *A Fête Champêtre.*

We never saw a finer specimen of Watteau's best style than this charming picture ; which incontestibly proves the correctness of Sir Joshua Reynolds's opinion of his talents, which " unites in his small figures correct drawing, the spirited touch of Velasquez with the colouring of the Venetian school." It is deserving of the greatest admiration and the closest attention.

189. BERGHEM. *Landscape with Cattle.*

190. CLAUDE LORRAINE. *Landscape, with Buildings and Figures.*

191. BERGHEM. *Landscape, with Cattle and Figures at a Fountain.*

192. ANTH. WATTEAU. *Le Bal Champêtre.*

In a splendid garden, decorated with all the magnificence that architecture and sculpture can bestow, and embellished with a splendid sideboard of plate, vases, fruits, wines, &c. ; a galaxy of fair ladies and their cavaliers are arranged in a most graceful

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manner surveying the rural ball. It is one of the most exquisite performances of the master in existence; and is well known to the amateur by a fine engraving called "le Bal de Watteaux." Watteau's pictures always look as if his colours had been the blushes of a beauty; as if he had dipped his pencil in the nectar of her lips, and never painted till his fancy had been warmed by champagne and burgundy.

193. BOTH. *Landscape with Figures.*

194. SIR JOSHUA REYNOLDS, P. R. A. *A General Officer on Horseback.*

195. SIR P. P. RUBENS. *Portrait of his Mother.*

In black drapery, ornamented with fur, and a ruff round her neck, holding a book in her right hand, and an embroidered handkerchief in her left, exhibiting a perfect specimen of the higher style of portrait, being correct, natural and unsophisticated; finished in every part, slovened in none, rich in its detail, and effective as a whole. The hands and face appear as vital as if painted with real flesh.

196. VELASQUEZ. *The Prince of Asturias on Horseback.*

197. SIR ANTH. VAN DYCK. *Portrait of the Archduke Albert.* In a richly chased and embossed suit of armour. The painting is firm without being hard; yet though it has not the facility of his later pictures, it has all the care and correctness on which that after facility was founded, and is a perfect model for portrait painters. The handling in some parts, appears, on a close examination repeated to a degree of care, that makes it lose that sparkling freshness, which is the result of facility; but it is the care of an intense feeling, for the identity of nature, that exhausts

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invention, in new modes of imitating her, and wearies the hand in trying each mode, as each successively succeeds the other.

198. SIR P. P. RUBENS. *The three Graces dancing, a Sketch.*

199. SIR ANTH. VAN DYCK. *Portrait of a Charger.*  
An exquisite specimen of colouring.

CENTRE ROOM.—*East Side.*

200. TIEPOLO. *Joseph receiving Pharoah's Ring.* Composed of half figures, and is a fine specimen of the Venetian school; it was formerly attributed to Sebastian Ricci, whose style it somewhat resembles.

201. SIR F. BOURGEOIS, R. A. *Funeral Procession of White Friars.*

202. SEBASTIAN RICCI. *Fall of the Angels.*

203. DITTO. *Vespasian rewarding his Soldiers.*

204. SWANEFELD. *View of the Arch of Constantine,* with a great number and variety of figures, which, as well as the architecture, are well painted.

205. SIR ANTH. VAN DYCK. *The Descent from the Cross.*

206. SCHIDONE. *Cupid sleeping.*

207. SIR F. BOURGEOIS, R. A. *Tobit and the Angel.*

208. ANDREA SACCHI. *The Entombment of Christ.*

209. SEBASTIAN MOLA. *Hagar and Ishmael.*

210. SIR F. BOURGEOIS, R. A. *Head of St. Peter.*

211. GUIDO RHENI. *Head of St. Jerome.*

212. MURILLO. *Jacob and Rachel.*

The meeting of the youthful lovers amidst their flocks and herds, giving their bridal kiss on their knees, before the God of Heaven and of Earth, is full of feeling, beauty, and pathos.



No.

213. ADRIAN VAN DER VELDE. *A Sea Piece.*  
 214. SIR P. P. RUBENS. *Venus weeping over Adonis.*  
 215. KAREL DU JARDIN. *A Smith shoeing an Ox.*  
 216. PARMIGIANO. *A Female Saint.*  
 217. KAREL DU JARDIN. *Landscape, with Cattle and Figures.*  
 An old horse in the fore-ground is the subject of the picture, which, with the accessorial figures and background, makes it one of the best specimens of the master we have seen.  
 218. HANS HOLBEIN. *Salvator Mundi.*  
 219. VAN SLINGELAND. *View of a Convent, Buildings and Figures.*  
 220. ELSHEIMER. *Ceres and old Woman at Cottage Door.*
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## FOURTH ROOM.

*South Side.*

221. SIR J. REYNOLDS, P. R. A. *The Prophet Samuel.*  
 222. N. POUSSIN. *Education of Bacchus.*  
 223. SAL. ROSA. *Landscape.*  
 224. ANTONIO CORREGIO. *Venus and Cupid.*  
 Small whole lengths.  
 225. HANS HOLBEIN. *Portrait of an old Gentleman.*  
 226. SIR P. P. RUBENS. *Portrait of a Venetian Lady.*  
 227. RAFFAELLE DA URBINO. *Holy Family.*  
 228. ALEX. VERONESE. *Adoration of the Magi.*  
 229. SAL. ROSA. *Soldiers gaming.*  
 230. VELASQUEZ. *Head of a Boy.*

FOURTH ROOM.—*West Side.*

No.

231. GUIDO. *Death of Lucretia.*

232. AN. DEL SARTO. *Virgin, Infant Christ, and St. John.*

233. MURILLO. *A Spanish Girl with Flowers.*

Few pictures have been more deservedly celebrated, than this, possessing, as it does, such powerful claims to notice: the character is well displayed, the drawing correct, the colouring rich and showy, particularly the brunette complexion of the damsel, the accessories, particularly the shawl and flowers, are uncommonly well managed, and produces a work of uncommon merit.

234. GUERCINO. *St. Cecilia.*

235. TITIAN. *Venus and Adonis.*

236. GUIDO RENI. *Jupiter and Europa.*

This is a doubtful picture, it being well known that Guido repeated this subject several times; and if it is by his hand, it is not his best copy.

237. VERONESE. *St. Catherine.*

A fine half length, the drapery deserving attention for its beauty and effect.

238. AN. SACCHI. *Mater Dolorosa.*

239. SAL. ROSA. *Portrait of a Man drawing.*

240. LE BRUN. *Cocles defending the Bridge.*

Full of that bustle, vigour, and clattering of arms, that distinguish this master, who is one of the best of the French school.

241. SCHIDONE. *A Holy Family.*

242. CARLO MARATTI. *A Holy Family.*

243. GASPARD POUSSIN. *A Landscape.*

244. DITTO. *Landscape.*

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245. DITTO. *Landscape.*246. DITTO. *Landscape.*247. CLAUDE LORRAINE. *Landscape.*248. LE BRUN. *Massacre of the Innocents.*249. TIEPOLO. *Sketch.*250. SEBASTIAN MOLA. *Landscape with Holy Family.*251. GERARD LARAISSE. *Rape of Proserpine.*252. GASPAR POUSSIN. *Landscape.*253. CLAUDE LORRAINE. *Landscape, with Flight into Egypt.*

254. AN. CARRACCI.

255. CLAUDE LORRAINE. *A Sea Port.*

The glittering splendour of this fine picture is but little short of nature; the fine opposition of the vessel against the sun makes it almost reality; the ærial perspective is wonderful, and the distance melts into nothing.

256. DITTO. *A View of the Campo Vaccino.*257. DITTO. *Landscape.*

The foliage of this landscape is exquisitely touched, and the whole delicate and tender; but rather too much in his later and more finished, but not better style. It is rather too green; the sky is remarkably fresh and well preserved.

258. DITTO. *Embarcation of St. Paula,*  
From the port of Ostia.259. WILSON, R. A. *A Landscape near Tivoli;*

Which, although it hangs so near to some of the finest Claudes, does not suffer by its contiguity: it is an excellent specimen of our illustrious countryman.

260. LUD. CARRACCI. *Death of St. Francis.*

The saint in his dying agonies is brought to the foot of the altar, and receives the mass in his last moments.

No.

261. ALBANO. *Salmacis and Hermaphroditus.*
262. SIR F. BOURGEOIS, R. A. *Cavalry passing a Bridge.*
263. GUIDO RHENI. *St. Jerome.*
264. ——— *View of Part of a Palace.*
265. SWANEFELD. *A Landscape.*
266. LUD. CARRACCI. *A Monk praying.*  
A small whole length, of exquisite beauty and expression, of "looks commercing with the skies." It is as sweetly touched as Teniers, and as fine in the accessories as that admirable painter.
267. TIEPOLO. *Sketch.*
268. DITTO. *Sketch.*
269. P. DE CORTONA. *St. Lawrence.*
270. SWANEFELD. *A Landscape.*  
In the style of Claude.
271. RAFFAELLE DA URBINO. *A Saint.*  
A small whole length, probably by Raffaele; but if so, it is a very early performance.
272. DITTO. *A Saint.*  
The same size and quality as the last.
273. CHARDIN. *Female Strolling Musician.*
274. CASSA NOVA. *Ferry Boat and Figures.*

## FOURTH ROOM.—North Side.

275. PAOLO VERONESE. *Portrait of a Venetian Lady.*
276. MURILLO. *Crucifixion of St. Peter.*
277. CARLO DOLCI. *Christ bearing his Cross.*
278. SIR F. BOURGEOIS. *Soldiers, a Sketch.*
279. SAL. ROSA. *Landscape with Figures.*
280. SIR F. BOURGEOIS. *A Friar kneeling before a Cross.*
281. VAN SLINGELAND. *Boy with a Bird's Nest.*



No.

282. DU PAGGI. *Venus and Cupid.*

A half length, representing Venus, rather in profile, caressing Cupid ; she has a girdle round her waist, and her hair splendidly arranged ; her character and expression is delightfully tender and maternal ; the colouring correct and happy. We feel pleasure in restoring this excellent picture to its rightful owner, whose works are but little known in this country, it having been till lately attributed to Tintoretto.

283. NICOLO POUSSIN. *Landscape.*284. DITTO. *Landscape with Figures.*285. ZUCCARELLI. *Landscape.*286. CLAUDE LORRAINE. *Landscape.*FOURTH ROOM.—*East Side.*287. CARLO CIGNANI. *A Magdalen contemplating a Skull.*288. PIETRO DA CORTONA. *Triumph of Religion.*289. PAOLO VERONESE. *Marriage of St. Catherine.*290. MICHEL ANGELO CARAVAGGIO. *A Locksmith.*

Said to be a portrait of the painter, and has been sometimes called the Locksmith of Antwerp. Its character is force and energy of chiaroscuro, with a vivid and rather disagreeable abruptness of effect.

291. ANDREA DEL SARTO. *A Holy Family.*292. VELASQUEZ. *Portrait of Philip IV. of Spain.*293. TITIAN. *A sleeping Venus.*294. GUERCINO. *The Woman taken in Adultery.*295. NICOLO POUSSIN. *Education of Jupiter.*296. DITTO. *The Flight into Egypt.*297. DITTO. *Adoration of the Magi.*

No.

298. N. and G. POUSSIN. *Destruction of Niobe's Family.*

A grand and imposing picture, worthy of the subject, and of the great masters, who have united their powerful talents in the production of this jewel of Art.

299. N. POUSSIN. *The Triumph of David.*

This grand historical design was selected in 1816, by the Directors of the British Institution, as one of the great exemplars of the Art, which confirms its former high reputation.

300. DITTO. *Inspiration of a Poet.*301. DITTO. *Rinaldo and Armida.*302. DITTO. *Boys in a Landscape.*303. DITTO. *Assumption of the Virgin.*304. AN. CARACCI. *Dead Christ.*305. BART. STEPH. MURILLO. *Adoration of the Magi.*306. DITTO. *Two Angels.*307. N. POUSSIN. *Venus and Mercury.*308. DOMENICHINO. *Venus in the Gardens of the Hesperides.*309. VELASQUEZ. *Conversion of St. Paul.*310. ELSHEIMER. *Susannah and the two Elders.*311. BONARO. *Landscape.*312. TITIAN. *Jupiter and Europa.*313. BONARO. *Landscape.*314. N. POUSSIN. *Jupiter and Antiope.*315. DITTO. *Holy Family.*316. ZUCCARELLI. *Landscape with Horses.*317. DOMENICHINO. *Judith and Holofernes.*318. ZUCCARELLI. *Bacchus and other Figures.*319. ALBANO. *Holy Family.*320. LUD. CARRACCI. *Entombment of Christ.*321. N. POUSSIN. *Angels appearing to Abraham.*

No.

322. LIONARDO DA VINCI. *Virgin and infant Jesus.*  
 Dry, hard, and gothic ; but possessing a chaste correctness of drawing, character and colour, beyond many more attractive pictures.

## FIFTH ROOM.

*South Side.*

323. TITIAN. *Infant Jesus sleeping.*  
 324. BARTH. STEPH. MURILLO. *Spanish Peasant Boys.*  
 Few painters excelled Murillo in correct delineation of common nature ; and this, with its companion No. 326, are proofs of these excellencies ; there are not two finer specimens of the master in England.  
 325. SIR F. BOURGEOIS. *Cupid, on the sea shore, feeling the point of one of his arrows.*  
 326. MURILLO. *Spanish Peasant Boys.*  
 The archness, character, and perfect expression of these boys, are above all praise.

FIFTH ROOM.—*West Side.*

327. SALVATOR ROSA. *Head of an old Man.*  
 328. MURILLO. *A Landscape, with the infant Saviour and a lamb.*  
 329. J. VANHUYSUM. *Flowers.*  
 330. GIORGIONE. *Musical Party.*  
 331. J. VANHUYSUM. *Flowers.*  
 332. MURILLO. *Child sleeping.*  
 A perfect model of nature.  
 333. AN. CARACCI. *Head of a Saint.*

No.

334. LIONARDO DA VINCI. *Portrait of a Man.*

A fine specimen of individual nature, deserving the study of our best portrait painters.

335. SIR P. P. RUBENS. *Mars, Venus, and Cupid.*

This fine picture was also honoured by the choice of the Academy for their students in 1816.

336. GUIDO RHENI. *St. John preaching in the Wilderness.*

This is one of the finest specimens of the master in England, and is finely painted; the head is divine, the hair soft and fine, and the whole figure finely painted from an individual model, even to the marks of the injury to the feet by the shoes: the whole is marked by a careless facility of execution, and an excellence of painting that is seldom surpassed.

337. MURILLO. *Virgin and infant Jesus.*338. GUIDO RHENI. *A Madonna.*339. AN. CARACCI. *Martyrdom of St. Sebastian.*340. ADRIAN OSTADE. *Boors drinking.*

One of these old worthies is admiring the brilliancy of his ale in a glass, and carolling forth its praises; another is delighting himself with his pipe; while the third is entertaining them and himself with the dulcet notes of his violin. The verisimilitude of nature, both in colour, chiaroscuro and character, have been seldom better depicted than in this exquisite delineation of vulgar humour.

341. DAVID TENIERS. *Head of an old Woman.*342. AN. CARACCI. *Virgin, Child, and St. John.*343. DITTO. *St. Cecilia.*

Whole length, seated playing on an organ, and with "looks commercing with the skies," is wrapt in divine ecstasy. Children in the clouds, music books, &c. form a beautiful combination of appropriate accessories.



No.

344. GIUDO. RHENI. *Martyrdom of St. Sebastian*, whose figure is represented down to the knees; while a dark back-ground throws forward the fine hues and correct drawing of the figure. It is one of the most striking pieces of the Art, in the whole Collection.
345. MURILLO. *The good Shepherd*.
346. DITTO. *Assumption of the Virgin*.
347. SIR JOSH. REYNOLDS. *Mrs. Siddons as the Tragic Muse*, seated in a chair enveloped in clouds; two attendant spirits of the dagger and the bowl stand behind her. This picture, one of the most celebrated of the English school of portraiture, is well known to the public by the engraving of Hayward.
348. DAVID TENIERS the younger. *Head of a Man*. A miniature in oil, on copper, of excessive delicacy of finish and strength of character.
349. LUD. CARACCI. *St. John and another Saint*.

FIFTH ROOM.—*East Side*.

350. GUERCINO. *Salvator Mundi*, depicted as a beautiful youth holding a globe in his hand; finely painted in a good taste, but with more of individual character than is consistent with the divinity of the Saviour of the world.
351. ADRIAN VANDERWERF. *Judgment of Paris*.
352. ANTONIO CORREGIO. *Virgin and Child*.
353. PAOLO VERONESE. *A Cardinal blessing a Priest*, who is kneeling, and apparently a portrait, probably that of the founder of some religious institution; full

No.

of piety and devotion. The Cardinal is a whole length, in full costume ; and his right hand, which is extended, and would have been a disagreeable spot in natural colour, is covered with a glove, that harmonizes most beautifully with the rest of the picture. The drawing, composition and colouring, is in the first style of historical excellence.

354. J. NORTHCOTE, R. A. *Portrait of Noel Desenfans, Esq.*

355. AN. CARACCI. *Adoration of the Shepherds.*

This fine picture was also lent to the Royal Academy for their students in the school of colour.

356. MORALES. *Christ bearing his Cross.*

## ART. XI. MISCELLANEOUS ANECDOTES, SKETCHES OF LIVING ARTISTS, &c.

*Anecdotes of the Dispersion of the Royal Collection of Pictures by Oliver Cromwell, with Accounts of the Prices they produced, &c. extracted from PYNE'S History of the Royal Residences.*

CHARLES was not only a scholar, but possessed a more than ordinary knowledge of the liberal arts ; he was perfectly acquainted with the merits of every school of *painting* ; was an excellent judge of *architecture*, and well skilled in the history and value of *medals*. He was a generous benefactor to the professors of painting, and encouraged the most celebrated foreign masters to reside in England, *that his subjects might benefit by their instruction, and be instructed to emulate them in these elegant pursuits.* The collection of this enlightened king was the admiration of Europe ; and after his death, foreign princes were eager to enrich their

cabinets with the works which his superior taste had selected for his own. The pictures which formed that part of the royal gallery called the Mantua Collection, alone cost the king 80,000*l*. The Lord Abbot Montagu, almoner to Queen Henrietta, and many other noblemen and gentlemen, had presented the king with paintings.

One of the first acts of Oliver Cromwell and his adherents, after the death of the king, was the disposal of the pictures, statues, tapestry hangings, and other splendid ornaments of the royal palaces. Among the distinguished purchasers of this valuable plunder was the Cardinal Mazarine, who had basely courted Cromwell during the life of King Charles, and who now gave large sums for the rich goods and jewels of the rifled crown; and decorated his palace at Paris with the superb beds, hangings, and carpets of the royal mansions of England.

The ambassador from Spain, Don Alonzo de Cardenas, having, during his residence here, malignantly enjoyed the persecution of the English king, purchased after his death a number of the finest pictures in the royal collection, and sent them to Madrid, where they *now* remain within the walls of the Escorial.

Christina, Queen of Sweden, purchased from these plunderers several pictures of great price, and many of the choicest medals and jewels.

The Archduke Leopold expended large sums for many of the best pictures, which were sent into Germany. Some splendid and rich tapestry, wrought for Charles when Prince of Wales, was also purchased by Leopold, which found its way again into England, being re-purchased at Brussels, for the sum of 3,000*l*. by Frederick Prince of Wales, the father of His present Majesty.

The greater part of the royal collection was appraised, and sold by order of the Parliament; several paintings belonging to which produced higher sums than those at which they were valued.

The pictures at Wimbledon and Greenwich, amounting to one hundred and forty-three in number, were appraised at 1,709*l.* 19*s.*

Pictures at the Bear Gallery, and some in the privy lodgings at Whitehall, in number sixty-one, appraised at 229*l.* 10*s.*; among these were the Cartoons by Raphael, which sold for only 300*l.*, when a picture of the Nativity by Julio Romano, fetched 500*l.*

Pictures at Oatlands, in number eighty-one, appraised at 733*l.* 18*s.*

Pictures at Nonsuch-house, in number thirty-three, appraised at 282*l.*

Pictures in Somerset-house, with those which came from Whitehall and St. James's, in number four hundred and forty-seven, appraised at 10,052*l.* 11*s.* Among these, a sleeping Venus by Titian sold for 1,000*l.* and a Madonna by Raphael sold for 2,000*l.*

Venus de Pardo by Titian sold for 600*l.*; it was appraised at 500*l.* This, and a great number of the finest pictures, sold in the same proportion.

Pictures at Hampton Court, in number three hundred and thirty-two, appraised at 4,675*l.* 10*s.* In the committee rooms at the Parliament-house, were pictures valued at 119*l.*

Pictures at St. James's, in number two hundred and ninety, appraised at 12,049*l.* 4*s.* Among these, two pictures of the same subject, Flaying a Satyr, sold for 1,000*l.* each. Hercules and Cacus by Guido Bolognese sold for 400*l.*

The statues at Somerset-house belonging to King Charles, were appraised and sold by the council of state. In the Gallery one hundred and twenty pieces of sculpture, 2,387*l.* 3*s.* In the garden of Somerset-house twenty sculptures, 1,165*l.* 14*s.*

At Greenwich two hundred and thirty statues, 13,780*l.* 13*s.* 6*d.*

In the armory of St. James's twenty-nine pieces of sculpture, 656*l.*

A considerable number of the splendid pictures of George



Villiers Duke of Buckingham, when the estates of that family were seized by the Parliament, experienced the fate of the royal collection. One part of this gallery had been collected by the great Rubens, for which the Duke paid him 10,000*l.* Sir Henry Wotton, when ambassador at Venice, purchased many valuable pictures for his Grace. That this collection must have been magnificent may be inferred from what escaped the rapacity of the Parliament. There were left nineteen by Titian, seventeen by Tintoret, twenty-one by Bassan, two by Julio Romano, two by Giorgione, thirteen by Paul Veronese, eight by Palma, three by Guido, thirteen by Rubens, three by Lionardo da Vinci, two by Corregio, and three by Raphael, and many others by esteemed masters. These had been preserved by Mr. Traylman, an old servant of the Duke's establishment, and were sent to Antwerp to be sold for the benefit of the young Duke of Buckingham, then in exile. Thus was England deprived of these invaluable treasures by the barbarous ignorance of a puritanical faction.

### *Biographical Sketches of Living Artists.*

*Mr. JAMES WALKER, Engraver to his Imperial Majesty Alexander the First, Member of the Imperial Academy of Arts, St. Petersburg, &c. &c.*

THIS artist, the son of a captain of a ship in the French trade, was born in the year 1758 ; became a pupil to Mr. Valentine Green at fifteen years of age. On his leaving Mr. Green, he engraved several prints after Romney, Penny, Northcote, &c. and in 1784 was appointed Engraver to her Imperial Majesty Katherine of Russia ; and during his residence at that court, was much employed in engraving the portraits of the Imperial Family, and other celebrated characters in that empire. As specimens of his talents, we quote the whole-length portrait of her Imperial Majesty, after Professor Lampi ; of their Imperial Highnesses the Grand Dukes Alexander and Constantine, after the same ; the Infant Hercules, after Sir J. Reynolds ; the Flight into Egypt,

after Murillo ; the Card Players, after Rembrandt ; Old Woman and Boy, after Rembrandt ; the Entombment of Christ, after Lionello Spada ; &c. &c. in all about one hundred plates. In the year 1802 he returned to England, with a pension allowed him by the present Emperor of Russia, and has since that time occasionally employed his talents as an engraver ; he published, with Mr. J. A. Atkinson (who, by marriage, is his step-son), the *Costume of Russia*, in 3 vols. folio, and other works ; and has dealt in pictures.

☞ The plates he engraved in Russia, and which employed him above twenty years, were all lost by the ship foundering off Yarmouth, and on which property this artist had unfortunately made no insurance.

*His R. H. the DUKE of SUSSEX.*

THE late worthy Lord Camelford united to a fine taste in the polite arts, a patriotic desire to promote them in England : he exerted himself much with the legislature to procure for British artists, returning from their studies abroad, the free importation of their works, and casts from the antique. This desirable object he had nearly completed, when his lamented death deprived the arts and artists of their common friend. It does honour to the judgment and public spirit of the Duke of Sussex, then Prince Augustus, that he became the unsolicited protector of this cause ; and by his interference procured the indulgence in question. His Royal Highness returning to Rome, communicated to each of the English artists a printed copy, stating the particulars of what had been obtained for them ; in consequence of which he was presented with the following Address.

*Address from the English Artists at Rome to His Royal Highness Prince Augustus.*

“ May it please your Royal Highness :

“ The English artists resident in Rome, with sentiments of the warmest gratitude for the recent instance of condescension they have received from your Royal Highness, beg

leave to approach you with this public testimony of their acknowledgments.

“Your Royal Highness’s generous interposition for procuring for us the free admission into England of our own works, is deeply impressed on our minds, nor are we less sensible of the obliging manner in which you have been pleased to communicate to us the result of your exertions.

“Permit us to express the happiness we feel in your Royal Highness’s unsolicited adoption of our cause, and the flattering confidence we derive from it, of your continuation of your patronage to the fine arts: they have been planted in England by your illustrious father; they will be indebted to your Royal Highness for engrafting on them the purity of ancient taste; and with the benign influence of your Royal House, we may hope to see them flourish with the same vigour under the glorious Constitution which we enjoy, as they did in the most celebrated ages of Greece.

“May your Royal Highness long protect and encourage the arts, so beneficial to the commercial interests of our country, so conducive to its glory, so essential to the welfare of society.

We have the honour to be,

Your Royal Highness’s

most obedient and obliged Servants,

Gavin Hamilton.

John Flaxman.

James Nevay.

John Deary.

James Foulès.

Hugh Robinson.

John James Rouby.

Christopher Hewetson.

Thomas Pye.

George Hadfield.

Francis Sandys.

George A. Wallis.

Alexander Day.

W. Y. Ottley.

Archibald Skirving.

Richard Westmacott.

John Frearson.

Charles Grignon.

William Theed.

Robert Fagan.

Henry Howard.

Guy Head.

James Durno.

*Rome, April 20th, 1794.*

ART. XII. ANNOUNCEMENT OF WORKS IN HAND ;  
INTELLIGENCE RELATIVE TO THE FINE ARTS, &c.

MR. BRITTON'S History and Antiquities of the Abbey Church at Bath is in the press, and will appear early in the year 1817. It will consist of a copious history and description of that curious and latest specimen of English ecclesiastical architecture ; also a novel " Essay on Epitaphs," by the Rev. John Conybeare, Professor of Poetry to the University of Oxford. The essay will be elucidated by examples of various styles, and classes of epitaphs, from that church, which may be called the *Western Mausoleum of Invalids*. Like the Abbey Church at Westminster, that of Bath is filled with sepulchral monuments ; and thus becomes a sort of show-room of statuary, and magazine of epitaphs. This volume will be embellished with eight beautiful engravings by J. and H. Le Keux, &c. from drawings by F. Mackenzie.

A request having been made to the family of the late Rev. R. A. Bromley, by several of the subscribers to the first and second volumes of the History of the Fine Arts, that the third volume might be published, which was finished before his death ; it is proposed in furtherance of that request, and in order to complete the work, to publish it by subscription. It will contain a continuation of an historical account of the arts, from the fifteenth century to the year 1806, with the rise and progress of *painting, sculpture, and architecture*, through various parts of the world, to its establishment in Great Britain, under the auspices of his Majesty King George the Third, to whom this work was by permission dedicated.

We feel pleasure in announcing the speedy publication of a series of (35) outlined etchings, by S. Mitton and Cooke, sufficiently touched in the effect to give the spirit and



character of the original designs, by Captain Jones, on the subject of the Battle of Waterloo, illustrative of the general and leading features of that memorable event, in various points of view; from the communication of those best enabled to give correct information of the actual scene, as also of the most striking traits of gallantry, and incidents connected therewith.

Proposals have just been issued, for publishing a half-length portrait of her Royal Highness the Princess Charlotte of Wales; engraved, by permission, from a picture painted for his Serene Highness Prince Leopold of Saxe Coburg Saalfeld, by George Dawe, Esq. R. A.; to be engraved, in mezzotinto, by Mr. G. Maile, whose whole-length of Miss O'Neill, as Juliet, in the balcony, from a picture by the same artist, has been so much and deservedly admired: as well as for a half-length of his Serene Highness Prince Leopold of Saxe Coburg Saalfeld, in the uniform of a British field-marshal; engraved, by permission, from a picture painted for her Royal Highness the Princess Charlotte of Wales, by the same painter; and to be engraved, in mezzotinto, by Mr. Henry Dawe.

Mr. Devis has just finished a fine historical picture, of Archbishop Langton exhibiting to the assembled Barons, in the church at Bury St. Edmonds, Henry the First's Charter of Liberties; which will be shortly submitted to the public. We have been favoured with a sight of it, and pronounce it one of the best works of the master, and an honour to the British school. It shall be noticed at length, and as its merits deserve, when it is before the public.

Mr. Charles Warren is engraving a plate in lines, from Mr. Lonsdale's admirable portrait, of the late Duke of Norfolk, for a frontispiece to the forthcoming volume of the Transactions of the Society of Arts in the Adelphi, of which the Noble Duke was so many years the active and enlightened President.

**Mr. Charles Turner** has nearly finished an excellent mezzo-tinto print, after a fine picture by **Mr. Lonsdale**, of **Mr. Sims**, formerly Collector of the Customs at the port of London.

**Mr. Lonsdale** has just finished one of the most striking resemblances of his Royal Highness the Duke of Sussex, that has ever been painted, to decorate the new room now building at **Mr. Arnold's Theatre**, for the Beefsteak Club. His Royal Highness has expressed his entire approbation of this excellent portrait; and the artist, we are happy to hear, has to execute a whole-length of the Royal Duke, in his robes, as a Knight of the Garter. This gentleman has also nearly finished a whole-length of a little boy, in a composition landscape, the son of **Edward Ellice, Esq.** of New-street, Spring-gardens, and nephew of **Earl Grey**; and a most striking likeness of **Clementi**, the celebrated composer and teacher of the piano-forte.

**Mr. Bird**, the Royal Academician, is engaged on an historical picture of the Landing of the King of France at Calais.

**Mr. Calcott** is painting a fine landscape, from a view in the Lakes.

**Mr. Wilkie** has nearly completed a landscape, with sheep shearers, that will astonish the critics for the novelty and originality of the execution of the landscape part. It is, perhaps, the first English landscape devoid of manner or imitation (except of nature), that has been painted in this style.

**Mademoiselle Bourlier**, whose engraved studies of heads, as large as life, are well known, is about to publish a series of the heads from the original Cartoons of **Raffaelle**, the full size, which will form excellent studies for youthful students, and improve their taste.

The Elgin Marbles are all safely arrived at the British Museum, and will, we hope, be soon opened to the public. In our last we mentioned a report, that the Dublin Academy were in treaty for a set of casts from the Elgin Marbles; we are happy in having it in our power to add, that a set is ordered for that Society.

The casts from the same marbles, that we announced as having been ordered for the Academy at Edinburgh, have arrived at their destination, and—*mirabile dictu*—are not relished !!!

We are informed that Government purpose having the Elgin Marbles properly moulded, and casts from them sent to the Pope, in return for those lately received from his Holiness by the Prince Regent. This is truly most gratifying intelligence; for when Government begins to bestir itself in art, we may fairly augur the most favourable results.

The Phigalian Marbles are putting together by Mr. Westmacott, previous to their arrangement at the British Museum, and are moulding by Mazzoni, in order that the different courts of Europe may be supplied with casts. Government seem now to be actuated by a proper feeling for the fine arts; and it is no small glory to the ministry of the Regency, and creditable to the taste of his Royal Highness the Prince Regent, that the first attentions of the English Government to the fine arts, was during their administration. If this feeling spread, as no doubt it will, among the higher classes of society, and be properly supported by the rising students, the highest degree of future excellence may be fairly expected. England will then, as she ought to do, rear her head in the arts. Yet Government have one thing yet to do, of the most supreme importance—vote and order historical pictures for public buildings. It seems to us astonishing that any one of the higher class can possibly go to Italy, and

return to their native country, without being struck with the nakedness of our public buildings, and our deficiency of pictures in the highest class ; or without being ambitious of exerting their influence to excite a noble and corresponding feeling for high art, in the breast of their own countrymen.

Mr. Northcote has lately painted one or two whole-lengths of the late Mr. Whitbread, which are to decorate public buildings ; one of which, we are informed, is for the Town-hall of Bedford.

Mr. Phillips is preparing a large picture, of the Reception in the great hall of the mansion at Petworth, of their Imperial and Royal Majesties, the Emperor of Russia and King of Prussia, with their suite, by their noble host. This splendid subject, we are informed, is treated with the usual felicity of Mr. Phillips's pencil.

Mrs. Bartley, the Melpomene of the Theatre Royal Drury-lane, is sitting to Mr. Lonsdale for a whole-length portrait, in one of her most happy scenic representations from Shakspeare, which, if the painter be as successful as the actress, will not fail of being an admirable performance.

Mr. West is engaged on a large picture, from his celebrated sketch of Death on a pale Horse, which promises to equal any of the venerable President's former works.

Mr. Haydon has finished, nearly all the heads in his great work of *Christ's Triumphal Entrance into Jerusalem*, which, after so long a delay from ill health, is expected to be finished in the course of the ensuing year.

*Artists' General Benevolent Institution.*—His Royal Highness the Duke of Sussex has signified his intention of taking the Chair at the next anniversary dinner of that laudable institution, which will take place on Thursday



the 13th of March, 1817. Farther particulars will be advertised in the public papers.

The prospectus of a valuable work on the highly interesting architecture of Venice, the splendid works of Sansovino, Palladio, Scamozzi, Bergamasco, fra Giocondo, and other able architects of that school, has just reached us through a correspondent, entitled *Le Fabbriche più cospicue di Venezia, misurate, illustrate, ed intagliate dai Membri della Veneta R. Accademia di Belle Arti.*

Mr. Lane, who painted *Christ Mocked* for Lord De Dunstanville a few years ago, is pursuing his studies at Rome, in the Vatican, with the greatest assiduity. He has taken with him his design of the *Crucifixion* to finish.

Mr. Allston has painted a small picture of *Rebecca at the Well*, for an American gentleman, which, we hear, is one of his best performances for colour and design.

Mr. Harlow is painting a picture of Mrs. Siddons, as Queen Katherine on her trial; and her three brothers, John Kemble as Cardinal Wolsey, Charles as Cromwell, and Stephen as King Henry. It is the best likeness ever painted of Mrs. Siddons.

Mr. Eastlake, who painted Buonaparte on board the Bellerophon, is gone to Rome on his studies.

Messrs. Charles Hayter and Seymour Kirkup, students of our Academy, are also gone together to Rome, in pursuit of their studies.

Mr. Charles Heath has made considerable progress with his large line engraving of *Christ healing the sick in the Temple*, and expects to have it finished in the course of the next year. The same gentleman is also engaged on a fine head of the Marquis of Hamilton, by Vandyck, belonging to Jeremiah Harman, Esq. for Mr. Buchanan's

large work ; also a half-length of Mr. West, after a fine miniature by Newton ; and two engravings after Smirke, for Messrs. Cadell and Davies's forthcoming embellished edition of *Don Quixote*.

Mr. Sharp is engraving a *Dead Christ* and the *Three Maries*, after Annibale Carracci ; and a large print, from the *History of England*, after the Academician Woodforde.

Mr. Holloway and his associates continue their grand series of line engravings from the *Cartoons*, with suitable expedition.

Mr. Anker Smith, associate engraver in the Royal Academy, is engraving an historical print, after Heaphy, of the Duke of Wellington giving orders to his officers.

We have been favoured with a view of an aquafortis proof, of Bromley's line engraving of the Duke of Wellington, as bearer of the sword of state, which promises to be a fine print. It is, however, a pity, since the architectural back ground of St. Paul's is so well engraved, that it was not better drawn, both for perspective and architectural correctness : at present it is offensive to every correct eye.

Signor Pistrucci, whose name has been so much introduced before the public, in the controversy between Mr. Payne Knight and the *Quarterly Review*, is making the designs for the new coinage. He engraves them on jasper in relief for the die sinkers. The Sovereign, the new gold coin of twenty shillings value, is embellished on the obverse with a St. George and dragon, of classical and novel design, and exquisite workmanship.

We feel pleasure in announcing that the library of the late Mr. Alexander, of the British Museum, sold at prices worthy of their excellence.

The Duke of Wellington has added his name to the honourable list of the enlightened and liberal patrons of English artists, by giving a commission to Wilkie, whom he honoured with a visit ; leaving the size and subject almost entirely to the artist's discretion.

Messrs. Boydell and Co. are in daily expectation, (having received the invoice,) of an historical picture of the Battle of Leipzig, which has been lately painted for Mr. Dom. Artaria, of Manheim, containing portraits of all the principal officers who were there engaged, for the purpose of being engraved by an English artist. The picture has been submitted to the Court of Vienna, and received the most flattering marks of approbation. It is not a little complimentary to the graphic art of our country, that it is sent here to be engraved.

Messrs. Boydell and Co. have just published, for the benefit of the Widows and Orphans of the Brunswick Corps, a portrait of the late Duke of Brunswick Oels, who fell at Quatre Bras, the 16th of June, 1815, engraved by Henry Meyer, from a picture by Zahn of Brunswick. It is, by permission, humbly and respectfully dedicated to his illustrious relative, the Princess Charlotte, by one long in the service and confidence of his late Serene Highness.

The King of Prussia has lately purchased at Basle the celebrated picture by Rembrandt, of *The adoration of the Shepherds*, and a landscape by Claude ; both of which he has presented to the Berlin Museum, the new building for which is carrying on with great activity.

Proposals have just been issued for publishing by subscription a print of two celebrated bull-dogs, Cribb and Rosa, to be engraved by Mr. John Scott, from a picture painted by Mr. Abraham Cooper, in the possession of Henry Verelst, Esq. The engraving is in a considerable state of forwardness, and will appear early in the spring of 1817.

## ART. XII. ORIGINAL POETRY ON THE FINE ARTS.

In the year 1812, a poetical critique was written on the pictures exhibited that year in the British Gallery, in the style of ANSTEY'S Bath Guide, for the amusement of a small circle of friends; from which we have been permitted to give the following extracts.\*

But when I came there, I first flew to the place,  
Where BIRD with new laurels has crown'd Chevy Chace;  
And around his own brow twin'd a wreath of such bays,  
As must bloom without end to his profit and praise.  
Here horror, and death, and distraction are seen,  
In the hero's pale corse, and the widow's wild mien;  
And groups of all ages and characters show,  
The various gradations and movements of woe;  
By pure native feeling each incident given,  
Shews the soul of the Art, and its kindred to heaven.

Here the consort of Douglas distracted with grief,  
Immoveably hangs o'er her death-mangled chief,  
While in vain her sad sire would attention engage,  
Whose sorrow's the chasten'd emotion of age.

Involv'd in deep shadows resembling his doom,  
The fun'ral of Percy is seen thro' the gloom;  
New agonies now and new horrors appear,  
And the tears of the brave stream afresh on his bier.  
Yet it passes unmark'd by the widow, whose head  
In anguish lies down, on the breast of the dead;  
On the lover, that trembling averts her pale cheek,  
From the soul-rending view her affection would seek;  
Nor has friendship one pang from its object to spare;  
E'en the poor faithful dog in the sorrow has share;

\* Our obliging correspondent, who has favoured us with the above, and whose hand-writing we recognised with pleasure, is entitled to our best thanks, for this and other marks of kind attention, and is solicited to favour us with more extracts from this amusing and good-humoured "catalogue raisonné." Ed.



But the feeling, the force, of the picture is such,  
That 'tis vain to attempt on each beauty to touch.

\* \* \* \* \*

Now struck by Macbeth\*, a cold chill seized my blood,  
As he steals to the bed of King Duncan the good.  
So pallid his looks, and so true their expression ;  
Sure the artist has witness'd some murd'rer's transgression ;  
Has watch'd by the pillow where age had repose,  
And overpower'd toil, had sunk down in its cloaths.  
Yet I heard a crabb'd gentleman say with a sneer,  
If the merits were striking, the faults too were clear.  
And observe that, " Macbeth with two daggers to handle,  
In this chamber of death, had much need of a candle."  
But in this he was wrong, I will venture to say,  
Since all eyes may see that the light is broad day.

But I honestly own a great part of my pleasure,  
Is the sage observations of others to treasure.  
Concluding in time, that by hoarding this pelf,  
I may set up some day for a critic myself.

\* \* \* \* \*

Ah ! how shall I dare upon landscape to write,  
Without having one lesson on shadow and light,  
Save what Nature bestow'd in the morning of youth,  
When pleasure is transport and beauty is truth ;  
When the tear of delight from a rose-bud may start,  
And the song of the blackbird is heard in the heart.  
Shall I ever forget the sweet lessons she taught me,  
When thro' dells and deep vales and wild woodlands she  
brought me.

Where the river's rough current ran rapid and hoarse,  
While the clear wimpling-rill was meand'ring its course,  
Where the mountain rock crown'd-caught the clouds ere they  
pass'd,  
Or the cat'ract enrag'd threw her foam to the blast.

\* A LARGE PICTURE by Mr. HAYDON, now the property of Sir George Beaumont, Bart. Ed.

Or the children of Flora, green meadows adorning,  
 Reflected the dawn in the dew-drops of morning,  
 From the hare-bell's light stem, to the king of the woods;  
 From the pearls of the spring to the empire of floods,  
 All earth and all heaven, to my view she unclos'd,  
 And my heart from that hour on her fiat repos'd.  
 Hence Art only charms as she gives to my sight,  
 Those visions long cherish'd of early delight:  
 Allowing that genius has power to combine,  
 All forms and all truths, in poetic design.  
 Thus Poussin and Claude, we perceive with great ease,  
 Commanded the spirits of mountains and trees;  
 And still shall this mighty magician expand,  
 His empire o'er ether, old ocean, and land;  
 And teach British Artists the place of their birth,  
 Concentrates whatever is various on earth;  
 Her wilds and her cultures, her mutable clime,  
 Ennoble her beauty, and stamp her sublime:  
 And hence we may hope that her sons will impart  
 The proudest productions to dignify Art.

\*   \*   \*   \*   \*   \*

From this I was drawn by the pow'ful attraction,  
 Of GLOVER'S Cathedral,\* with great satisfaction;  
 What radiance of light! what perspective and tone!  
 Atmospherical beauty and truth are here shown;  
 The tints so ærial, so tenderly warm,  
 They heighten each object and double each charm,  
 Whether thrown on the tow'rs that magnificent rise,  
 Or tinging the mountains that melt in the skies.  
 A picture by CHALONS, chaste, simple, and true,  
 Has a richness and breadth which too seldom we view;  
 And a mixture more happy of sunshine and shade,  
 With figures more nat'ral I never survey'd.

\*   \*   \*   \*   \*

How lovely the lustre which CALCOTT has thrown,  
 O'er a fine tinted sky, which old Wilson might own.

\* Durham.

His magical pencil some art-loving sprite,  
 Has dipt in the sun-beams best essence of light ;  
 And HOFFLAND has travers'd the dale and the mountain,  
 And drawn his best treasures from nature's pure fountain.  
 In REINAGLE's pencil we certainly meet  
 Whatever is dignified, graceful, and sweet.

\* \* \* \* \*

See Barrowdale\* mountains, rude, simple, and wild,  
 Where the dread hand of nature her barrier has pil'd ;  
 And forbade all approach from the world that's below it,  
 Save to children so dear as the Painter and Poet ;  
 Wherever she beckons, 'tis theirs to obey,  
 Regardless how dang'rous, or rugged the way.  
 With the eagle they mount on the rock's craggy steep,  
 With the sea-boy explore the vast wilds of the deep ;  
 Or, stretch'd on the carpet where Flora reposes,  
 Inhale the pure zephyr that breathes o'er her roses ;  
 Assur'd that the fingers of Fancy, at least,  
 From horror, or beauty, will cull them a feast ;  
 Since Fortune, less bounteous, but seldom affords  
 Substantial enjoyment to visit their boards.

Ah ! often I wish, that these pets of creation  
 Could feel less acutely the ills of their station ;  
 Nor struggle with feelings so keenly intense,  
 'Gainst the sneers of contempt, and the cravings of sense.  
 Oh ! 'tis hard that the soul which with seraphs could glow,  
 Should be chain'd by the heart-ache to languish below ;  
 With keen disappointment and penury to cope,  
 And sink with the sickness of long blasted hope ;  
 O'er the labours of genius to sigh in dejection,  
 And shrink from the claims of imploring affection :  
 To mourn—but no more—for the picture's so grievous ;  
 'Tis well there are many around to relieve us.

\* \* \* \* \*

\* A picture by Mr. Samuel.

## ART. XIV. DISTINGUISHED SALE BY AUCTION.

*Sale of the matchless collection of rare and valuable Prints, the property of the late Cavalier Seratti of Florence, by Mr. STANLEY.*

THE fine Collection of Prints made by the late Cavalier Seratti of Florence, was sold by Auction, last month, by Mr. Stanley, of St. James's-street. Few collections have been more highly extolled by the *Cognoscenti*; and it was to be expected that the name of Seratti, long distinguished on the Continent, would have more than common attraction. The result of the sale, we understand, has answered the proprietor's expectations.\* The late period at which it took place, will not allow us to give more than a brief abstract of the names of the several masters, whose works formed the collection: and we refer those who wish for particulars to the catalogue; where they will find the schools classed and arranged, according to the most approved writers on the subject of chalcography: an arrangement very unusual in an auctioneer's catalogue, and which makes this worthy of being kept for future reference. The principal works of Italian masters, were two Prints, by the celebrated MASO FINIGUERRA, each of them considered *unique*; one representing "The Pax of the Epiphany," and the other "The

\* It was by a chain of singular circumstances that the collection was brought to England. The Cavalier Seratti in a voyage from Malta to Florence, was captured by the Algerines, and carried to Algiers, where he died. The captors being ignorant of the value of works of art, sold the collection to the Jews for a very trifling consideration; the Jews, in this instance, not much better informed than the Infidels, carried it to Malta, and sold it to an English gentleman, then resident in that place. By him it was thought worthy of being transmitted to England; and it will no doubt be a cause of regret to the Italians that their country is deprived of works which their best writers on the subject, Zani and Lanzi, considered of the greatest importance.



Procession to Mount Calvary ;" several of very ancient dates by artists unknown ; a few examples of Baldini, Boticelli, Mantegna, and other early engravers ; a great number of the finest of Marc Antonio Raimondi, Marco da Ravenna, Julio Bonasone, Æneas Vico, and of the School of Marc Antonio. The collection was equally rich in examples of early German masters ; particularly in the curious works of Von Bocholt, Le maître à l'ancre, Israel Van Mecheln, Albert Durer, the Hopfer, Aldegrever, Lucas Van Leyden, and one of uncommon rarity and beauty of a holy family, by Wolfgang. The Flemish part consisted of Rembrandt's etchings, of which there was a superb collection in more than three hundred pieces, many of the finest order : and examples of Bolswert, Vorsterman, Paul Pontius, De Jode, &c. Of the modern masters, the specimens were chiefly of Drevet, Edelinck, Masson, Wille, Berwic, Volpato, Porporati, Raffaëlle Morghen, &c.

On the whole, this may be considered, with regard to the rarity and beauty of the specimens, rather than numbers, as one of the finest collections of prints ever sold in the country.

It might be agreeable to our readers to know some of the prices obtained for particular prints ; but on this point our limits will only allow us to refer to the catalogue, to which, we are informed, Mr. Stanley intends to add the prices and other particulars for the satisfaction of the curious. The amount of the sale was about 1500*l*.; and the chief purchasers were Lord W. Seymour, Messrs. Lloyd, Woodburn, Ottley, Colnaghi, Colville, Heber, Thane, Molteno, Bonnar, Hallam, Hastings, Williams, &c.

*ART. XV. Names and Residences, of the principal Artists residing or practising in the Metropolis, with the Line of Art they profess.*

N. B.—R. A. means Royal Academician.

A. R. A. Associate of the Royal Academy.

PAINTERS.

- Adams, Mrs. 18, Park-place, Kensington. Flowers  
 Adams, J. 3, Ludgate-hill. Miniature  
 Agasse, J. L. 4, Newman-street. Domestic Life  
 Aglio, A. 8, Gerrard-street, Soho. Landscape, &c.  
 Allan, W. 1, Hunter-street, Brunswick-square. Historical  
 Allen, J. 18, Golden-square. Portrait  
 Allingham, Chas. Cecil-street, Strand. Portrait  
 Allston, W. 8, Buckingham-place, Fitzroy-square. Historical  
 Anderson, ———, Bell-street, Paddington. Miniature  
 Arnald, Geo. A. R. A. 2, Weston-street, Pentonville. Landscape  
 Artaud, W. 54, Great Marlborough-street. Portrait, &c.  
 Arthur, J. 13, Clarendon-square, Somers' Town. Portrait  
 Ashby, H. Mitcham, Surrey. Fancy  
 Atkinson, J. A. 43, Frith-street, Soho. Battles

B.

- Backler, Joseph, 18, Newman-street. On Glass  
 Banks, R. 2, Well-street, Oxford-street. Landscape  
 Barber, T. Nottingham. Portrait  
 Barenger, J. at Messrs. Tattersall's, Hyde-park Corner. Animals  
 Barker, B. Smallcomb Villa, Bath. Landscape  
 Barker, T. Sion-hill, Bath. Historical, Landscape, &c.  
 Barney, Joseph, Marsham-street, Westminster. History, Landscape, &c.  
 Barney, Jos., jun. 17, Great Smith-street, Westminster. Flowers  
 Barrett, J. Park-street, Westminster. Landscape

- Barrett, G. 17, Devonshire-pl. Paddington. Landscape. Treasurer to the Society of Painters in Oil and Water Colours.
- Barrow, J. jun., 1, Weston-place, St. Pancras. Portrait
- Barry, J. 2, Lyon Terrace, Edgware-road. Miniature
- Barth, J. S. 58, High Holborn. Landscape
- Bass, W. 3, York-street, Covent Garden. Miniature
- Baynes, J. 73, Castle-street, Oxford Market. Landscape
- Baynes, Thos. 28, Titchfield-street. Landscape
- Beaurepaire, Mdle. de, 33, Old Bond-street. Miniature
- Beechey, Sir W., R. A. Portrait Painter to Her Majesty, and to H. R. H. the D. of Gloucester, 13, Harley-st. Cavendish-sq.
- Behnes, W. 23, Charles-street, Middlesex Hospital. Miniature
- Belisario, J. M. 5, Sidmouth-street, Mecklenburgh-sq. Landscape and Cattle
- Bell, E. 5, Southampton-street, Strand. Still Life
- Bennett, W. M. 58, Frith-street, Soho. Portrait
- Berkham, jun., C. London Bridge. Landscape
- Bestland, C. West-end, Hampstead. History and Portrait
- Betham, Miss, 64, Upper Charlotte-street, Fitzroy-square. Min.
- Biederman, J. C. 59, Wells-street, Oxford-street. Domestic Life
- Bigg, W. Redmore, R. A. Gt. Russell-st. Bedford-sq. Dom. Life
- Bird, Edw., R. A. Greek-street, Soho, and Bristol. History, Domestic Life, &c.
- Blore, Ed. 58, George-street, Portman-square. Antiquities
- Boaden, J. 60, Warren-street, Fitzroy-square. Portrait
- Bone, H., R. A. Enamel Painter to His Majesty, and H. R. H. the Prince Regent, 19, Berners-street
- Bone, H. P. 47, Charlotte-st. Portland-pl. History and Portrait
- Bone, R. T. 15, Berners-street. History and Portrait
- Boult, A. S. Stag Brewhouse, Westminster. Animals
- Bouton, J. 1, Charlotte-street, Fitzroy-square. Miniature
- Bowring, J. Dove-court Pavement, Moorfields. Miniature
- Briggs, H. Acton, Middlesex. Landscape
- Briggs, H. P. 6, Old Compton-street, Soho. Portrait
- Bristow, Edw. Windsor. Portrait and Landscape
- Brockeden, Poland-street, Oxford-street. History, &c.
- Bromley, W. Byfleet, near Cobham, Surrey. Battles
- Brooke, W. H. 11, Duke-street, Adelphi. History, Battles, and Portrait

- Brown, R. 39, Alpha Cottages, New-road. Landscape  
 Brown, W. B. 3, Vine-street, Piccadilly. Portrait  
 Brown, Charlotte, Upper North-pl. Gray's-Inn-road. Landscape  
 Browne, J. Richmond, Surrey. Portrait  
 Buck, Adam, 17, Bentinck-st. Manchester-square. Miniature  
 Buckler, J. C. 2, Spa-road, Bermondsey. Antiquities, &c.  
 Buckler, J. C. jun., Ditto Ditto. Ditto.  
 Burch, H. 8, Howland-street, Fitzroy-square. Miniature  
 Burford, J. Romney Terrace, Horseferry-road. Landscape  
 Burford, R. 6, Regent-street, Westminster. Landscape  
 Burgess, H. W. 46, Sloane-street, Chelsea. Landscape  
 Burgess, J. C. 2, Queen-street, King's-road, Chelsea. Portrait,  
 Flowers, &c.  
 Burgess, J. St. James's-place, Hampstead-road. Portrait  
 Burnell, B. 41, Albemarle-street. Portrait and Domestic Life  
 Burnett, John, Ebury-street, Chelsea. Domestic Life, &c.  
 Busby, J. L. Bedford-street, Covent Garden. Portrait  
 Byrne, Miss, 54, John-street, Fitzroy-square. Flowers

## C.

- Cafe, T. S. 19, Great Marlborough-street. Landscape  
 Calcott, Aug. Wall, R. A. Kensington Gravel Pits. Landscape  
 Capon, W. Draughtsman and Painter of Architecture and Land-  
 scape to H. R. H. the D. of York, 4, North-st. Westminster  
 Carbonnier, C. 53, Leicester-square. Portrait  
 Carr, R. 16, Rupert-street, Haymarket. Architecture  
 Carruthers, R. 59, Gracechurch-street. Portrait  
 Carse, A. 2, Grenville-street, Clarendon-square, Somers' Town.  
 Domestic Life  
 Carter, T. Bermondsey, Surrey. Landscape and Antiquities  
 Cawse, J. Islington-road. Portrait, Domestic Life  
 Chalon, A. E., R. A. 7, Great Marlbro'-st. History and Portrait  
 Chalon, H. B. Animal Painter to their R. H. the Prince Regent,  
 the Princess Charlotte, and the Duke and Duchess of York,  
 23, Beaumont-street, Devonshire-place.  
 Chalon, J. J. 7, Gt. Marlbro'-st. Landscape, Sea Pieces, &c.  
 Chamberlain, Miss E. Still Life  
 Chamberlain, Miss C. Still Life



- Chantrey, N. 2, Swallow-st. Oxford-st. Still Life, and Portrait  
 Childe, E. 13, Grove, Horseferry-road. Landscape  
 Clarke, Theophilus, A. R. A. Portrait, History, &c.  
 Clennell, L. 33, Penton-pl. Pentonville. Battles  
 Clint, G. 44, Hart-street, Bloomsbury. Domestic Life, Portrait  
 Clover, J. 85, Newman-street. Domestic Life  
 Cockburn, R. Keeper of the Bourgeois Gallery, Dulwich. Domestic Life, Miniature, &c.  
 Collins, W., A. R. A. 11, New Cavendish-street, Portland-place. Domestic Life, &c.  
 Collins, W. 227, Strand. Glass, &c.  
 Condé, P. 9, Upper Marylebone-st. Fitzroy-square. Portrait  
 Coney, J. London-road, St. George's-fields. Antiquities  
 Constable, J. 63, Upper Charlotte-street, Fitzroy-square, Landscape  
 Cook, Rich. A. R. A. Upper Marylebone-st. Fitzroy-sq. History, Poetry, &c.  
 Cooley, T. 56, Spring Gardens, and Grafton-st. Dublin. Portrait  
 Cooper, A. 6, New Millman-st. Foundling Hospital. Animals, and Domestic Life  
 Corbould, R. Holloway, near Islington. History, Poetry, &c.  
 Corbould, H. 6, Gt. Coram-st. Russell-sq. History, Poetry, &c.  
 Cormach, N. 33, New Bond-street. Miniature  
 Cornman, H. 29, Newman-street. Portrait and Miniature  
 Cossé, L. 27, Newman-street. Portrait, and Miniature  
 Cosway, Rich. R. A. Stratford-place. Portrait  
 Coventry, C. C. 11, Stafford-street, New-road. Domestic Life  
 Cox, D. Military College, Hertford. Landscape and Buildings  
 Craig, W. M. Painter in Water Colours to Her Majesty, and Miniature Painter to their R. H's. the Duke and Duchess of York, 88, Charlotte-street, Rathbone-place  
 Craig, H. D. as above  
 Cranch, J. 47, Upper Rathbone-place  
 Cranmer, C. 76, Newman-street. Domestic Life, &c.  
 Cregan, M. 13, Cockspur-street. Portrait  
 Crisall, Joshua, President of the Society of Painters in Oil and Water Colours, 2, Lisson Green, Paddington. Landscape and Figures  
 Cumberland, G. jun. 31, Foley-street, Fitzroy-square. Landscape

## D.

- Dagley, R. 17, Earls-court Terrace, Kensington. Domestic Life  
 Daniell, Thos. R. A. Cleveland-street, Fitzroy-square. Landscape  
 Daniell, Will. A. R. A. 9, Cleveland-street, Fitzroy-square. Ditto  
 Davies, W. H. Church-lane, Chelsea. Animals  
 Davison, W. 29, Suffolk-street, Charing-cross  
 Dawe, Geo., R. A. 22, Newman-street. History, Portrait, &c.  
 Deane, C. 33, Charles-street, Middlesex Hospital. Landscape  
 De Fleury, J. Upper North-pl. Gray's-Inn-road. Domestic Life  
 Delamotte, ———, Royal Military Academy, Bagshot. Landscape  
 Denning, S. P. Burlington Gardens. Miniature  
 Dennis, J. Hackney Grove. Landscape  
 Derby, W. 39, Charlton-street, Somers' Town. Miniature  
 Devis, A. W. 12, Caroline-st. Bedford-sq. History, Portrait, &c.  
 De Wilde, S. Tavistock-row, Covent Garden. Portrait  
 Dewint, P. 10, Percy-street, Rathbone-place. Landscape  
 Dighton, D. Military Painter to H. R. H. the Prince Regent,  
 66, Warren-street, Fitzroy-square  
 Dodd, R. Charing-cross. Marine  
 Dorrell, E. King's-road, Chelsea. Landscape  
 Downman, John, A. R. A. 16, Henrietta-street, Covent Garden,  
 Portrait and Domestic Life  
 Drummond, Sam. A. R. A. 14, Church-street, Soho. History and  
 Portrait  
 Drummond, Miss, as above. Miniature  
 Douglas, J. 3, Little Peter-street, Westminster. Landscape  
 Dunn, A. ——— Portrait  
 Dutton, Miss, 45, Gracechurch-street. Landscape

## E.

- Eaton, J. B. 22, Charlotte street, Blackfriars-road. Landscape  
 Edouart, A. 17, Wardour-street, Soho. Animals and Portrait  
 Edridge, H. 64, Margaret-street, Cavendish-square. Portrait  
 Edwards, Syd. Chelsea. Botanical  
 Edwards, T. 44, White-street, Borough. Miniature  
 Engleheart, J. D. 88, Newman-street. Miniature  
 Enstay, ———, ——— Portrait

Etty, W. 20, Surrey-street, Strand. History and Portrait

Evans, R. 28, Southampton-street, Strand. Portrait

### F.

Farington, Jos., R. A. 35, Upper Charlotte-street, Fitzroy-square.

Landscape

Farrer, T. 9, Euston-street, New-road. Portrait

Field, J. 111, Strand. Landscape

Fielding, C. V. 15, Grafton-street, Fitzroy-square. Landscape

Fielding, T. 50, Castle-street East, Oxford Market. Landscape

Findlater, W. 25, Dean-st. Fetter-lane. History and Portrait

Fogg, Geo. History, &c.

Foggo, J. Frith-street, Soho. History and Portrait

Forster, G. 6, Great Warner-street, Clerkenwell. Portrait

Fox, E. 1, Evelyn's-buildings, Oxford-street. Domestic Life

Fradelle, ———, 4, Nassau-street

Francia, L. Painter in Water Colours to H. R. H. the Duchess of

York, 7, St. George's-pl. Camberwell. Marine, Landscape, &c.

Frearson, J. 17, Bartlet's-buildings. Landscape

Fuseli, H., R. A. Professor of Painting, and Keeper in the Royal

Academy, Somerset-house. Historical

### G.

Gainsford, F. G. 8, Brompton-row. Portrait

Gastineau, H. Camberwell. Landscape and Antiquities

Geddes, A. 5, Conduit-street, Hanover-square. Portrait

Geddes, Miss M. 40, Great Marlborough-street. Portrait

Glover, J. 61, Montague-square. Landscape and Cattle

Glover, W. as above. Ditto.

Goddard, J. 31, Great Queen-st. Lincoln's-Inn-fields. Portrait

Godwin, E. Sloane-street. Portrait

Gouldsmith, Miss H. 43, Alpha Cottages, Regent's-pk. Landscape

Green, J. 9, Little Argyll-street. Portrait

Green, Mrs. as above. Miniature

Green, J. H. 1, Wells-street, Oxford-street. Landscape

Gregg, T. St. James's-buildings, Clerkenwell. Botany

Grimaldi, W. Enamel Painter to their R. H's. the Prince Regent,

the Duke and Duchess of York, 37, East-st. Red Lion-sq.

Grimani, F. 33, Westmorland-place, City-road. Miniature  
Groves, Mrs. 21, Charlotte-st. Bedford-sq. Portrait and Flowers  
Guest, D. 50, Leicester-square. Portrait, Battles, &c.

## H.

Haines, W. 3, Boyle-street, Saville-row. Miniature  
Hakewell, Mrs. Beaumont-st. Devonshire-place. Landscape, &c.  
Hall, R. 112, St. Martin's-lane. Landscape  
Halls, I. J. 46, Great Marlborough-street. History and Portrait  
Hammond, Mrs. 47, Greek-street, Soho. Miniature  
Harding, G. P. 38, Strand. Miniature  
Hardy, J. C. 4, Sidney-place, King's-road, Chelsea. Flowers  
Hardy, Charles, Clapton. Miniature  
Harley, G. 10, Lamb's-conduit-street. Landscape  
Harlow, G. H. 61, Dean-street, Soho. Portrait  
Harrison, A. P. Parliament-street. Antiquities  
Harrison, J. 24, Welbeck-st. Cavendish-sq. Portrait and History  
Haseler, H. 14, North Crescent, Bedford-square. Landscape  
Hassell, J. 27, Richard-street, Islington. Landscape  
Hastings, E. 9, Alfred-place, Bedford-square. Portrait  
Hastings, 55, Burton Crescent, Bedford-square. Landscape  
Havell, W. with Lord Amherst in China. Landscape.  
Havell, R. 3, Chapel-street, Tottenham-court-road. Landscape  
Hayes, J. 16, Henrietta-street, Covent Garden. Portrait  
Haydon, B. R. 41, Great Marlborough-street. Historical  
Hayter, Chas. 60, Wells-street, Oxford-street. Miniature  
Hayter, Geo. T. Woodstock-street, New Bond-street. Portrait  
Hayter, J. as above. Landscape  
Haughton, M. Keeper's Apartments, Royal Academy  
Hazlitt, J. 109, Great Russell-street, Bedford-square  
Heaphy, T. Alpha Cottages, Paddington. Dom. Life, Portrait, &c.  
Henderson, P. 51, Rathbone-place. Miniature  
Henderson, Mrs. W. 33, Charlotte-street, Fitzroy-square. Fancy  
Hervé, C. 12, Cheapside. Miniature  
Hervé, H. Miniature  
Hills, R. 15, London-st. Fitzroy-square. Landscape and Cattle  
Hilton, W. A. R. A. 10, Percy-street, Rathbone-place. Historical  
Hobday, W. 269, Strand, and Clifton, Gloucestershire



- Hoffland, T. C. 9, Montpelier-row, Twickenham. Landscape  
 Holmes, Jas. 9, Upper Titchfield-street, Fitzroy-sq. Portrait  
 Hone, Horace, A. R. A. Miniature  
 Hoppner, Lascelles, Burlington-street. Portrait, &c.  
 Howard, Henry, R. A. Secretary to the Royal Academy, 5, Newman-street. History and Portrait  
 Howe, Jas. 2, Grenville-street, Clarendon-square, and Princes-st. Edinburgh. Battles, &c.  
 Hudson, W. 75, Cheapside. Miniature  
 Huey, A. 15, Howard-street, Strand. Portrait  
 Hughes, Geo. Weston-street, St. Pancras. Landscape  
 Hulmandell, C. 51, Great Marlborough-street. Landscape

## I. and J.

- Ibbetson, Julius, Landscape, &c.  
 Ingaltou, W. Eton, Bucks. Domestic Life  
 Inskipp, J. Walworth. Miniature  
 Irvine, H. 5, Newman-street. Landscape  
 Jackson, J., A. R. A. 7, Newman-street. Portrait  
 Jackson, J. jun., Broad-street, Oxford. Portrait  
 Jackson, Miss, H. A. E. Hanover-street, Hanover-sq. Historical  
 Jacobs, J. 124, Newgate-street. Landscape  
 James, J. 46, Sloane-square, Chelsea. Landscape  
 Jennings, S. 46, Rathbone-place. Portrait  
 Johnson, Mrs. Earl's-court Terrace, Brompton. Landscape  
 Jones, Geo. 74, Great Portland-st. Battles, Domestic Life, &c.  
 Jones, Miss C. Miniature Painter to Her R. H. the Princess Charlotte, 127, Mount-street, Berkeley-square  
 Jones, Eliza, 74, Great Portland-street. Miniature  
 Joseph, Geo. Francis, A. R. A. 36, Percy-street, Rathbone-place. History and Portrait

## K.

- Kearse, Mrs. 48, Foley-street. Flowers  
 Kendrick, Miss E. E. 6, Upper Marylebone-st. Fitzroy-square. Miniature  
 Kennedy, J. 5, Seymour-place, North Euston-square. Animals  
 Kennion, C. J. Upper Charlotte-street, Fitzroy-sq. Landscape

- Kirkby, Thos. Newman-street. Portrait  
 Kirkpatrick, R. 22, Charlotte-street, Fitzroy-square. Portrait  
 Klengel, F. C. 39, Great Pulteney-street, Golden-square. Land-  
 scape and Cattle  
 Knight, C. Hammersmith. Portrait

## L.

- Landseer, E. 33, Foley-street, Foley-place. Animals, &c.  
 Landseer, C. as above.  
 Landseer, Miss, as above. Landscape  
 Lane, S. 57, Greek-street, Soho. History and Portrait  
 Lane, T. Spann's-buildings, St. Pancras. Animals  
 Lane, W. Park-place, St. James's-street. Portrait  
 Laporte, John, 21, Winchester-row, Edgeware-road. Landscape  
 Laporte, Miss M. A. as above. Portrait, &c.  
 Lawrence, Sir Thos. R. A. 45, Russell-square. Principal Painter  
 in ordinary to His Majesty. History and Portrait  
 Lecount, ———, Oxford-street. Landscape  
 Lee, J. 21, Seymour-place, North Euston-square. Enamellist  
 Leeming, J. Park-street, Grosvenor-square. Miniature  
 Lemoine, Madame, 1, Russell-place, Fitzroy-square. Miniature  
 Leschallas, J. 60, Dean-street, Soho. Miniature  
 Leslie, C. 8, Buckinghams-street, Fitzroy-sq. History and Portrait  
 Lethbridge, W. S. 391, Strand. Portrait  
 Lewis, F. C. 9, Southampton-row, Paddington. Landscape  
 Lewis, G. as above. Landscape  
 Lewis, W. Carpenter's-hall. Landscape  
 Linnell, J. Streatham-st. Charlotte-street, Bloomsbury. Land-  
 scape and Portrait  
 Linton, J. 14, Distaff-lane, Friday-street. Flowers  
 Lloyd, Mrs., R. A. Turnham Green. Flowers, &c.  
 Lonsdale, J. 8, Berners'-street. History, Portrait, &c.

## M.

- Maguire, J. 14, Distaff-lane, Friday-street. Flowers  
 Mackenzie, F. 32, King-street, Holborn. Antiquities, &c.  
 Manskirsch, F. J. 3, Shepherd-street, Bond street. Battles, &c.  
 Marshall, B. 23, Beaumont-street, St. Marylebone. Animals

- Martin, Elias, A. R. A.  
 Martin, J. 75, High-st. Marylebone-st. Landscape and History  
 Martin, W. Historic Painter to His Majesty, Cranford, Middlesex  
 Maryon, ———, Little Richmond-pl. Walworth. Landscape  
 Maskall, Miss E. 3, Mitre-court, Milk-street. Landscape  
 Maskall, Miss M. as above. Portrait  
 Masquerier, J. J. 15, Edward-st. Portland-st. History and  
 Portrait  
 Meadows, J. 3, Whitcomb-street, Charing-cross. Portrait  
 Meadows, J. 10, Hermes-street, Pentonville. Landscape  
 Medland, Thos. Professor of Drawing, East India College, Hert-  
 ford. Landscape, Perspective, &c.  
 Mee, Mrs. 66, Upper Berkeley-street, Portman-sq. Miniature  
 Miess, Chas. 18, Union-street, Somers' Town  
 Millichap, T. Cecil-street, Strand. Portrait  
 Mitchell, J. T. 40, Strand. Miniature  
 Morris, J. 31, Mount-street, Grosvenor-square. Portrait  
 Moss, W. G. 15, Charlotte-street, Blackfriars-road. Landscape  
 Mouchett, A. 96, Jermyn-street, St. James's. Portrait  
 Mulready, W., R. A. 16, Kensington Gravel Pits. Domestic Life  
 Mulready, Mrs. 96, Charlotte-street, Fitzroy-square. Landscape  
 Munn, P. S. 107, New Bond-street. Landscape  
 Murphy, ———, Lower Brook-street, Grosvenor-sq. Miniature

## N.

- Nash, F. 12, Howland-st. Fitzroy-sq. Antiquities, Perspective.  
 Nasmyth, A. York-place, Edinburgh. Landscape  
 Nasmyth, P. 13, Stangate-street, Lambeth. Landscape  
 Nattes, J. C. Welbeck-street, Cavendish-square  
 Neale, J. P. 19, Bennett-street, Blackfriars-road. Landscape, &c.  
 Newton, W. J. 33, Argyll-street. Miniature  
 Newton, Mrs. 13, Park-place, Kensington. Flowers  
 Nicholson, W. Portrait  
 Nodder, R. P. 34, Tavistock-street, Covent Garden. Animals  
 Northcote, Jas. R. A. 39, Argyll-street. History and Portrait  
 Novice, W. Bexley, Kent. Domestic Life

## O.

- Oben, J. O. 85, Charlotte-street, Fitzroy-square. Landscape  
Oliver, Archer Jas. A. R. A. 96, Jermyn-st. St. James's. Portrait  
Owen, W., R. A. Portrait Painter to H. R. the Prince Regent,  
51, Leicester-square. Domestic Life, Portrait, &c.  
Owen, S. 5, Belgrave Terrace, Pimlico. Marine, Landscape, &c.

## P.

- Parke, H. 67, Dean-street, Soho-square. Landscape  
Page, W. Kentish Town. Landscape  
Parris, E. T. 2, Lenney-place, Bloomsbury. Still Life  
Partridge, J. 7, London-street, Fitzroy-square. Portrait  
Pastorini, J. 42, Rathbone-place. Miniature  
Pastorini, T. E. 50, Great Titchfield-street. Miniature  
Patten, E. 135, Strand. Miniature  
Patten, W. 34, Ludgate-hill. Miniature  
Patten, jun. W. as above. Miniature  
Payne, W. 49, Upper Baker-street. Landscape  
Peacock, M. 22, Marylebone-street, Golden-square. Landscape  
Peake, B. 79, Charlotte-street, Fitzroy-square. Domestic Life  
Pearson, J. Great Russell-street, Bloomsbury. On Glass  
Pearson, Mrs. as above. On Glass  
Pelletier, A. 58, Frith-street, Soho. Still Life  
Penny, C. 3, Ludgate-street. Portrait  
Perigal, A. 86, Newman-street. History and Portrait  
Phillips, T., R. A. 8, George-street, Hanover-square. Portrait  
Pickersgill, H. W. 18, Soho-square. Portrait  
Pocock, I. 33, Brewer-st. Golden-sq. History and Portrait  
Pocock, N. Great George-street, Westminster. Marine  
Polack, S. 130, Strand. Miniature  
Poole, W. J. 72, Park-street, Grosvenor-square. Landscape  
Pope, A. 7, Albany-court, Piccadilly. Miniature  
Pope, Mrs. as above. Landscape, Flowers, &c.  
Pringle, J. Sydenham. Marine  
Prout, S. Brixton-place. Landscape  
Powel, J. 53, Great Marylebone-st. Portland-place. Enamel  
Powell, J. 32, Great Portland-street. Landscape  
Powell, C. M. 36, Crawford-st. Montague-square. Marine



Pugin, A. Islington. Perspective, Shipping and Landscape  
 Pyne, W. H. 9, Nassau-street, Soho-sq. Portrait and Landscape

## R.

Raeburn, Henry, R. A. Edinburgh. Portrait  
 Ramsay, J. 61, New Bond-street. Portrait  
 Reinagle, Philip, R. A. 47, Warren-street, Fitzroy-square. Land-  
 scape, Animals, &c.  
 Reinagle, Ramsay Richard, A. R. A. 1, Upper Conway-street,  
 Fitzroy-square. Portrait, Landscape, &c.  
 Renton, J. 19, Pavement, Moorfields. Portrait  
 Richter, H. 26, Newman-street. History, Domestic Life, &c.  
 Rigaud, Stephen, 54, Pall-mall  
 Rising, J. 85, Great Portland-street. Portrait  
 Roberts, T. S. 10, Charlotte-st. Fitzroy-square. Landscape  
 Robertson, Andrew, Miniature Painter to H. R. H. the Duke of  
 Sussex, 33, Gerrard-street, Soho  
 Robertson, J. 5, Great Russell-street, Bloomsbury. Miniature  
 Robertson, C. J. 6, Marlborough-street. Portrait  
 Robinson, J. 5, Nassau-street, Middlesex Hospital. Portrait  
 Robinson, J. E. H. 29, Suffolk-street, Charing-cross. Landscape  
 Robson, G. F. 13, Caroline-street, Bedford-square. Landscape  
 Rochard, ——— Miniature  
 Rogers, P. H. Titchborne-street, Golden-square. Marine  
 Ross, W. S. Macclesfield-street, Soho. Miniature  
 Ross, W. C. as above. Miniature  
 Ross, H. as above. Miniature  
 Ross, W. 1, Martlett-court, Bow-street. Portrait  
 Roth, T. 58, Dean-street, Soho. Portrait

## S.

Samuel, G. Richmond Buildings, Dean-street, Soho. Landscape  
 Saunders, ———, Glasshouse-street. Miniature  
 Sartorius, J. N. 39, Bedford-street. Horses, Dogs, &c.  
 Sass, H. 1, King-street, Holborn. History and Portrait  
 Sass, Miss, as above. Landscape  
 Satchwell, R. W. 25, Duke-street, St. James's. Miniature  
 Sauerweid, A. New Bond-street. Battles, Military Costume, &c.

- Saxon, J 50, Leadenhall-street. Portrait
- Schetky, A. 12, Great Pulteney-st. Golden-sq. Landscape
- Schwanfelder, C. H. Animal Painter to H. R. H. the Prince  
Regent, 9, Percy-street, and Leeds, Yorkshire
- Schoenbergen, M. 5, Vine-street, Piccadilly. Landscape
- Scotney, F. 45, Great Russell-street, Bloomsbury. Portrait
- Scott, W. New-street, Brighton. Landscape
- Scouler, W. 15, Clarendon-street, Somers' Town
- Serres, D. M. Covent Garden Chambers. Landscape, Marine, &c.
- Sharp, M. W. 62, Newman-street. Domestic Life, Portrait, &c.
- Shaw, Joshua, 12, Mary-street, New-road. Landscape
- Shee, Martin Archer, R. A. 12, Cavendish-square. Portrait
- Shepperd, George, 17, Great Ormond-street. Landscape, Build-  
ings, &c.
- Shirreff, C. 38, Cumberland-street, New-road. Miniature
- Sillett, C. 23, Marsham-street, Westminster, and Norwich. Still  
Life, Flowers, &c.
- Simpson, T. M. 4, Haymarket. Landscape, Portrait, &c.
- Simpson, J. 10, Carlisle-street, Soho-square. Portrait
- Singleton, H. 4, Haymarket. History and Portrait
- Singleton, Miss, 3, Mortimer-street. Portrait
- Slater, J. 17, Newman-street. Portrait
- Slater, J. W. 74, Charlotte-street, Fitzroy-square. Miniature
- Smirke, Robert, R. A. 3, Upper Fitzroy-street, Fitzroy-square.  
History, Domestic Life, &c.
- Smith, C. History and Portrait
- Smith, E. D. 2, Queen-street, King's-road, Chelsea. Flowers
- Smith, J. Secretary to the Society of Painters in Oil and Water  
Colours, 25, Bryanstone-st. Portman-square. Landscape,  
Antiquities, &c.
- Smith, Geo. as above. Landscape, Antiquities, &c.
- Smith, Miss, 40, Strand. Miniature
- Stark, J. 48, Wigmore-street, Cavendish-square. Landscape
- Stark, ———, 85, Newman-street. Landscape
- Stephanoff, J. 22, Charles-st. Middlesex Hosp. Domestic Life, &c.
- Stephanoff, F. P. as above. Domestic Life, &c.
- Stevens, G. 7, Cockspur-street. Animals
- Steward, A. 30, Bishopgate-street. Miniature

Stewardson, T. Portrait Painter to H. R. H. the Princess of Wales,  
14, Adam-street, Adelphi  
Storer, Louisa, 35, Mount-street, Grosvenor-square. Flowers  
Stothard, Thos. R. A. 28, Newman-st. History, Domestic Life, &c.  
Stothard, Charles, as above. Sculptural Antiquities, &c.  
Stump, S. J. 7, Cork-street, Burlington Gardens. Miniature  
Sumpter, H. 43, Rupert-street, Coventry-street. Still Life

## T.

Tallemach, jun. R. Serle-st. Lincoln's-inn-fields. Landscape  
Tannock, J. 72, Newman-street. Portrait  
Tayler, E. 25, Leadenhall-street. Miniature  
Taylor, J. Cirencester-place. Historical  
Taylor, John, 12, Upper Titchfield-street. Domestic Life  
Taylor, Isaac, jun. Ongar, Essex. Historical  
Terry, Mrs. 4, Tenterden-street, Hanover-square. Landscape  
Thane, W. 36, New Lisle-street, Leicester-square. Landscape  
Thatcher, C. F. Cottage-house, Paddington Green. Domestic Life  
Thicke, Miss E. 17, Duke-street, Portland-place. Miniature  
Thicke, Miss C. as above. Miniature  
Thielcke, H. 21, King-street, Covent Garden. Portrait  
Thomas, W. 72, Newman-street. Portrait  
Thomas, George. Landscape  
Thomson, H., R. A. 15, Newman-street. History, Portrait, &c.  
Thomson, W. J. 111, Strand, and 20, Dundas-street, Edinburgh.  
Portrait  
Thompson, J. R. 29, Great Bath-st. Cold Bath sq. Landscape  
Topffer, A. 1, Lansdown-place. Domestic Life  
Trossarelli, J. 59, Charlotte-street, Portland-place. Miniature  
Tudor, J. O. 15, Featherstone Buildings. Landscape  
Turner, Joseph Mallord William, R. A. Professor in Perspective  
in the Royal Academy, Sandycombe Lodge, Twickenham,  
and Queen Ann-street. Landscape  
Turner, George, 19, Hemming's-row, Leicester-sq. History,  
Domestic Life, &c.  
Turner, W. 129, Shoreditch. Landscape and Portrait

## V. and U.

Varilat, Madame, 28, Great Castle-street, Cavendish-sq. Portrait

- Varley, Cornelius, 42, Newman-street. Landscape  
 Varley, John, 44, Conduit-street, Hanover-square. Landscape  
 Varley, W. Francis-street, Bedford-square. Landscape  
 Vernon, W. 20, Leicester-square. Landscape  
 Violet, P. 1, Charlotte-street, Fitzroy-square. Miniature  
 Uwins, Thos. 22, Carmarthen-street, Fitzroy-square. History  
 and Domestic Life

## W.

- Wageman, P. 214, Strand. Miniature  
 Walker, W. London-fields, Hackney. Landscape  
 Wallis, J. 8, Bolingbroke-row, Walworth. Portrait  
 Wallis, G. A. 18, Oxendon-street, Haymarket. Landscape  
 Ward, Jas. R. A. Painter to H. R. H. the Prince Regent,  
 6, Newman-st. Landscape, Animals, Portrait, Allegory, &c.  
 Ward, J. Richmond Buildings, Dean-st. Soho. Landscape, Do-  
 mestic Life  
 Wate, W. 5, George-street, Blackfriars-road. Landscape  
 Watson, G. 65, Charlotte-st. Fitzroy-sq. and Forth-st. Edinburgh.  
 Portrait and Domestic Life  
 Watson, W. S. 5, Great Ormond-street, Queen-square. Portrait  
 Watté, A. New Charlton, Kent. Domestic Life  
 Watts, T. E. 3, Whitcomb-st. Charing-cross. Landscape  
 Watts, W. H. 7, Southampton-street, Covent Garden. Miniature  
 Wauthier, T. M. 30, Molyneux-st. Edgware-road. Landscape  
 Webb, J. 36, Bridge-row, Deptford. Landscape  
 Webster, R. 3, Queen's-row, Pimlico. Portrait  
 Webster, G. White Lion-street, Pentonville. Marine  
 West, Benj. President of the Royal Academy, Historical Painter  
 to His Majesty, &c. &c. 14, Newman-street  
 Westall, Rich. R. A. 6, South Crescent, Alfred-pl. Bedford-sq.  
 History, Domestic Life, Portrait, &c.  
 Westall, Will. A. R. A. Dulwich. Landscape  
 Westoby, B. 163, Strand. Miniature  
 Whichelo, C. J. M. Marine and Landscape Painter to H. R. H.  
 the Prince Regent, 1, Albion-st, Blackfriars-road  
 Whitcomb, T. 49, Clarendon-sq. Somers' Town. Marine  
 Wicke, J. 225, High Holborn. Miniature  
 Wicksteed, C. F. Denmark-street, Soho. Landscape



- Wild, Charles, 159, New Bond-street. Architectural Antiquities, Perspective, &c.
- Wilkie, D., R.A. Phillimore-pl. Kensington. Domestic Life
- Wilkins, J. H. 59, Marsham-st. Westminster. Landscape
- Williams, E. 49, Foley-st. Portland-road. Landscape
- Williamson, J. 7, Paddington Green. Landscape
- Willing, jun. T. 8, Gloucester Terrace, Whitechapel. Portrait
- Willis, P. 57, Greek-st. Soho. Portrait and Still Life
- Wilsher, jun. T. 5, Queen's-st. King's-road, Chelsea. Still Life
- Wilson, J. 55, Stangate-street, Lambeth. Landscape
- Wilson, W. 53, Paddington-street, Portman-sq. Antiquities, &c.
- Wilson, G. 20, Denmark-st. Soho. Domestic Life, Landscape
- Witherington, W. F. 19, Ratcliffe-row, City-road. Landscape  
Domestic Life
- Wood, John George, 7, Beaumont-street, Marylebone. Landscape, Perspective, &c.
- Woodforde, Samuel, R. A. Great Marlborough-street. History and Portrait
- Woodin, jun. S. 30, Gerrard-street, Soho. Portrait
- Woolcott, C. 15, Villiers-street, Strand. Miniature
- Wright, J. Burlington Gardens. Miniature
- Wright, J. 24, Great Pulteney-st. Golden-sq. Domestic Life
- Wyatt, M. C. 49, Henrietta-street, Covent Garden. Portrait

## Y.

- Young, R. 2, New Clement's-inn Chambers. Portrait

## Z.

- Zeigler, H. at Mr. Varley's, 44, Conduit-st. Hanover-square.  
Landscape

## SCULPTORS.

Bacon, John, 17, Newman-street

Baily, E. H. 15, Clarendon-square, Somers' Town

Bubb, J. G. Grafton-street East, Fitzroy-square

Bullock, G. Tenterden-street, Hanover-square

Chantrey, Fran. Leggatt, A. R. A. 30, Lower Belgrave-pl. Pimlico

Chenu, P. 23, Charles-street, Middlesex Hospital

Coffee, W. J. Derby, and 228, Tottenham-court-road

Fisher, W. 15, Great Castle-street, Cavendish-square

Flaxman, John, R. A. Professor in Sculpture at the Royal Academy, and Sculptor to Her Majesty, Buckingham-street, Fitzroy-square

Gahagan, L. 12, Cleveland-street, Fitzroy-square

Gahagan, S. 50, Great Titchfield-street

Garrard, George, A. R. A. 4, Queen's Buildings, Brompton

Goblet, L. A. 52, Great Titchfield-street

Hayward, J. S.

Henning, John, jun. 15, Glasshouse-street

Hopper, H. Wigmore-street, Cavendish-square

Joseph, S. 68, Newman-street

Kendrick, Joseph,

Lawrence, Richard, 4, Great Marlborough-street

Manning, C. 91, Charlotte-street, Fitzroy-square

Matzura, P. J. 7, Chapel-street, St. Marylebone

Merrifield, T. 7, Prince's-street, Bedford-row

Nollekens, Joseph, R. A. Mortimer-street, Cavendish-square

Pistrucci, ———, Sculptor of Gems to H. M. Mint, Brompton  
Prosperi, C.

Rossi, Charles, R. A. Lisson Grove

Rossi, Henry, Marylebone Park

Rouw, Modeller of Gems and Cameos to H. R. H. the Prince  
Regent

Taragnola, Chev. J. 4, Rathbone-place

Theed, W., R. A. 53, Dean-street, Soho

Turnerelli, P. Sculptor to Her Majesty, 67, Newman-street

Westmacott, Richard, R. A. Mount-street

West macott, Henry, Mount-street, Grosvenor-square

## ARCHITECTS.

Those marked thus † are Surveyors of Districts under the  
Building Act of Parliament.

Abraham, Robert, Keppel-street, Russel-square

† Acton, S. Wilson-street, Finsbury

Aikin, Edm. Bold-street, Liverpool, or Broad-street, City

Alexander, Daniel, Blackheath and London Docks

Allason, T. Westbourne Cottage, Paddington

Ashpitel, ———, Hackney

Atkinson, W. 20, Bentinck-street, Manchester-square

Bacon, Charles, 7, Parliament-street

Bailey, James, Lambeth

Baker, John, 37, St. Paul's Church-yard

† Beazley, Charles, Whitehall

Beazley, Samuel, Gray's-Inn

Bedford, F. 3, Southampton-street, Bloomsbury-square

Bevan, James, Gray's-inn-square

Bond, J. L. 87, Newman-street  
 Booth, W. J. 33, Devonshire-street, Queen-square  
 Brooks, William, Milman-street, Foundling Hospital  
 Browne, Robert, Kew  
 Bunning, D. J. 11, Bernard-street, Russel-square  
 Burton, James, Burton-place  
 Busby, Charles, 33, Berners'-street

† Cantwell, Joseph, 370, Oxford-street  
 Carr, Henry, Albemarle-street, Clerkenwell  
 Carter, John, 12, Upper Eaton-street, Pimlico  
 Chapman, ———, Wormwood-street  
 † Chawner, Thomas, Guildford-street  
 † Cockerell, Samuel Pepys, 8, Old Burlington-street  
 Copeland, Alexander, Great George-street, Westminster  
 † Craig, Charles Alexander, St. Martin's-lane  
 Criswell, W. Bedford-row  
 Crocker, John, King's Mews  
 † Cross, H. Sion-square, White Chapel  
 † Crunden, J. Hereford-street, Oxford-street  
 Cundy, T. Ranelagh-street, Pimlico  
 Cundy, T. jun. 1, Belgrave Terrace, Pimlico

Dance, Geo. R. A. 29, Upper Gower-street  
 Davis, Daniel, 11, Bloomsbury-square  
 Dearn, T. D. W. Cranbrook, Kent  
 † Donaldson, James, 8, Bloomsbury-square

Earlem, ———, ———-street, Grosvenor-square  
 Edmestone, James, Fenchurch Chambers  
 Edwards, F. 8, Salisbury-street, Strand  
 † Edwards, ———, Duncan Place, City Road  
 Elmes, James, 26, Henrietta-street, Brunswick-square  
 Elsam, Richard, 59, Marchmont-street, Brunswick-square

Ferry, George, Spital-square  
 Foulston, J. Burton Crescent, and Plymouth

Gandy, Joseph, A. R. A. 58, Greek-street, Soho



Gandy, Peter, No. 8, Newman-street  
 Gandy, M. 1, Dorset-place, Pancras  
 Garling, H. Little James-street, Bedford-row  
 † Gibson, Jessé, Grove-street, Hackney  
 Gwilt, Joseph, Stamford-street, Blackfriars-road  
 Gwilt, George, Union-street, Borough  
 Good, ———, 75, Hatton Garden

Hakewill, James, 6, Beaumont-street, Marylebone  
 Hardwick, Thomas, 55, Berner's-street  
 Hardwick, Phillip, as above  
 Hopper, Thomas, jun. 42, Upper Berkeley-street  
 Hué, W. B. Leigh-street, Burton Crescent  
 † Hunt, T. F. Stable-yard, St. James's

I'Anson, ———, Lawrence Pountney-lane  
 Jay, W. Adelphi  
 Jeanes, Thomas, Burton Crescent  
 Inwood, H. W. 3, Southampton-place, Euston-square  
 Ireland, Joseph, Old Burlington-street  
 † Jupp, W. 81, Hatton Garden

Kay, J. 12, Bedford-street, Bedford-square  
 Kidd, Robert, Kew  
 † Kinnard, William, jun. 309, High Holborn

Laing, David, 48, Hatton Garden  
 † Leroux, ———, Laytonstone  
 Leverton, Thomas, Bedford-square  
 Lochner, W. C. 75, Hatton Garden  
 Lugar, R. Featherstone Buildings, High Holborn

Malliphant, G. 44, Green-street, Park-lane  
 Malton, Charles,  
 Martin, Albinus, Gray's-inn-square  
 † Mason, W. Commercial-road  
 Matthew, W. Office of Works, Westminster  
 Medland, James, Kent-road  
 † Meymott, W. G. Albany-row, Camberwell

† Meymott, J. Borough-road, Stone's-end  
Middleton, John, Lambeth  
† Montague, W. 24, Charter-house square, and Guildhall  
Morgan, 29, Dover-street

Nash, John, 29, Dover-street  
Niell, John, Ealing, Middlesex  
Nicholson, Peter, 10, Oxford-street

Papworth, J. B. 6, Bath-place, New-road  
Parkinson, Jos. Montague-place, Montague-square  
Patience, —, 23, Wormwood-street, Bishopgate  
Phillips, John, Clayton-place, Kennington  
Pilkington, William, Whitehall  
Pocock, W. F. Kensington  
Porden, W. 59, Berners'-street

Raffield, J. 27, Edward-street, Cavendish-square  
Randall, James, 3, Fitzroy-square  
Repton, Humphry, Hare-street, Romford  
Repton, John Adey, Hare-street, Romford  
Repton, George, 29, Dover-street  
Rhodes, Henry, 15, Norton-street, Portland-place  
Robinson, ———, Blackfriars-road  
Robson, 2, Great Marlborough-street  
Rolfe, W. E. Pickett-street, Temple Bar  
Rolls, Henry, Cadogan-place, Sloane-street  
Roper, David Riddell, Stamford-street, Blackfriars-road

Sanders, J. 4, Weymouth-street, Portland-place  
Saunders, George, 252, Oxford-street  
Savage, Jas. 34, Walbrook  
Searle, John, Kent-road  
† Seward, Henry Hake, 39, Craven-street, Strand  
Shaw, J. 28, Gower-street, Bedford-square  
Simmons, J. Coleman-street Buildings  
Smirke, Rob. jun. Albany, Piccadilly  
† Smith, George, Bread-street Hill, Doctors Commons

Soane, John, R. A., F. A. S. Professor of Architecture in the  
Royal Academy, &c. &c. Lincoln's-inn-fields

Spiller, James, 35, Guildford-street

Tappen, Geo. Charles-street, St. James's-square

Tatham, Charles Heathcote, 1, Queen-street, May-fair

Thomas, M. E. 74, Margaret-street, Cavendish-square

Underwood, George Allen, 28, Hart-street, Bloomsbury-square

Vulliamy, Louis,

Walker, Joseph, Bread-street Hill, Doctors Commons

Walters, John, 11, Fenchurch buildings

† Ward, ———, Air-street, Piccadilly

Wallen, S. Spital-square

† Warton, ———, Broad-street, Radcliff

Ware, S. John-street, Adelphi

† White, John, High-street, St. Marylebone

Wickings, W. Barnsbury-place, Islington

Willshire, ———, Clapham-road

Wilkins, W. 36, Weymouth-street, Portland-place

Wilson, Thomas, 4, Ryder-street, St. James's

† Wright, T. 78, Hatton Garden

Woods, Jos. F. L. S. 8, George-yard, Lombard-street

Wyatt, Benj. Foley-place

Wyatt, George,

Wyatt, Jeffrey, Lower Brook-street

Wyatt, Louis, Albany, Piccadilly

Yenn, John, R. A. Kensington Palace

## ENGRAVERS IN LINE,

---

N. B.—A. E. R. A. means Associate Engraver of the Royal Academy.

Angus, William, 4, Gwynn's Buildings, City-road  
Armstrong, Cosmo,

Basire, James, Quality-court, Chancery-lane

Bennett, Job, 475, Strand

Blake, William, South Molton-street

Bromley, William, Brook Green, Hammersmith

Bromley, W. jun. as above

Bromley, J. C.

Burnett, John, 10, Ebury-street, Chelsea

Byrne, Letitia, John-street, Tottenham-court-road

Byrne, J. as above

Caldwell, J. 2, Dacre-street, Westminster

Chapman, James,

Collyer, Joseph, A. E. R. A. Constitution-row, Gray's-inn-lane

Cooke, George, 96, Goswell-street-road

Cooke, Henry, 96, Goswell-street

Cooke, W. B. 12, York-place, Pentonville

Corbould, George, 6, Great Coram Street

Corner, John, 48, Tufton-street, Westminster

Deeble, ———, Pentonville

Delatre, North-end, Fulham

Edwards, Joseph, Tottenham Court Road

Engleheart, Francis.

Fittler, James, A. E. R. A. and Engraver to His Majesty,  
62, Upper Charlotte-street, Fitzroy-square

Finden, William, John-street, Fitzroy-square

Finden, Edward, ditto.



Golding, J.

Greig, J. Chappell-street, Pentonville

Heath, James, A. E. R. A. Historical Engraver to His Majesty,  
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## ERRATUM.

Page 366, last line but three, for *nineteenth* read *forty-ninth*.





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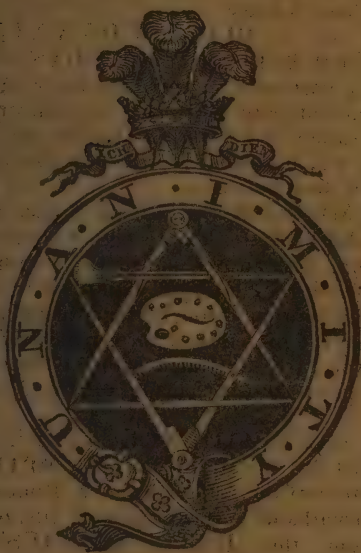
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N<sup>o</sup> III.

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